

# THE MUSICAL TIMES

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1902.

KING'S COLLEGE CHAPEL,  
CAMBRIDGE.*Where music dwells**Lingering—and wandering on as loth to die ;**Like thoughts whose very sweetness yieldeth proof**That they were born for immortality.*

A Cathedral College Chapel is a fitting designation for this lovely sanctuary. And yet it conveys no idea of 'that branching roof self-poised, and scooped into ten thousand cells,' nor the magnificent panorama of stained glass that entrances the beholder. Well might so dis-

tinguished a Kingsman as Horace Walpole, say : 'I dote on Cambridge, and could like to be often there. The beauty of King's College Chapel penetrated me with a visionary longing to be a monk in it'; and who will not join issue with Wordsworth in his definition—'this immense and glorious Work of fine intelligence'?

King's College, Cambridge, like that of Eton, was founded by King Henry VI. He laid the foundation-stone of the Chapel on St. James's Day, July 25, 1446, but the stately edifice was not completed till July, 1515—thus a period of sixty-nine years was covered in the building thereof. The rich vaulting—of a kind peculiarly English, and which may be seen in Henry VII.'s Chapel, at Westminster and St. George's Chapel, Windsor—did not enter into the original design of Henry VI., who directed that the building should be constructed



KING'S COLLEGE CHAPEL, CAMBRIDGE.

FROM 'THE BACKS,' WITH CLARE COLLEGE ON THE LEFT.

(Photograph by Mr. W. Clennett, Cambridge.)

'in large fourme, clene and substantial, setting aparte superfluyte of too great curyous werkes of entaylle and besy moldyng.' But no one would utter a word of condemnation against the executors of Henry VII. for any exuberance of detail which has so richly provided a thing of beauty and a joy for ever.

The stained glass, so exquisite a feature of the Chapel, seems to have been an afterthought. It was commenced in the year 1515 by Barnard Flower, 'the King's Glazier,' and completed in 1531, the entire work being by four Englishmen

and two Flemings, all resident in London. The fine West window, executed in 1879, is from the studio of Messrs. Clayton and Bell. As Mr. J. W. Clark, the great authority on Cambridge, says: 'These windows contain the finest series in the world of pictures on glass on a large scale. The glass has never been taken out, except for repair, nor has it ever been wilfully damaged.' The Chapel is a study in stone and glass, and it brings to mind the words of the Psalmist, 'Strength and beauty are in His sanctuary.'

The English monarchs, since Henry VI., who have attended service in the Chapel, are Elizabeth and George I. It appears that at the visit of Good Queen Bess (May, 1564), a State service was held, and that 'the whole quire began to sing, in English, a song of gladness. This song ended, the Provost began the *Te Deum* in English, in his cope: which was solemnly sung in prick-song and the organs playing . . . after that, he began evensong, which was also solemnly sung, every man standing in his cope.' It would, indeed, be interesting to discover whose setting of the *Te Deum* was performed on that occasion. Her Majesty attended a Sunday morning service at King's (Litany and Sermon); but, contrary to expectation, she appeared again in the afternoon. Divine service had already commenced; but on her arrival, it was stopped and begun over again. A theatre had been erected in the Ante-chapel against the rood-loft [organ screen]. Here, in the evening of the same day (Sunday!), the scholars of the College performed with great success the *Aulularia* of Plautus for the diversion of the Queen and her court.

When King George the First visited the Chapel, in 1717, the following were included in the 'expenses' defrayed by the University:—

To Dr. Lawton, a sermon at King's Chapel	£2	3	0
To Dr. Tudway, for his care of the Choir	10	0	0
To the Choristers	..	..	3 4 6

To turn to the more strictly musical side of the subject, we find a musical Provost as far back as the sixteenth century, Robert Hacomben by name (1509-28). He was the author of a musical setting of a *Salve Regina* (c. 1500) for Eton College Chapel. A chantry, now used as the Chaplain's Vestry, in King's Chapel, is named after him. Two hundred years later, one of the Fellows, Ralph Thicknesse, died (October 11, 1742) very suddenly, while in the act of playing first violin in one of his own compositions. His epitaph, in the nave of the Abbey Church, Bath, records his musical gifts in these words:—

In his youthful days he acquired all the polite learning that could give ornament to the gown. . . . Musick gave way to his unbended hours; and it was hard to determine whether he touched the strings himself, or set the numbers for others to do it, with the greatest exactness; that his last composition exceeded the skill of those who were to perform it, his sudden death was too fatal a proof . . . from whence his soul indignant flew to the place where alone it could meet with the harmony that equalled it.

Another Fellow of King's and an old Etonian was Joah Bates. A 'zealous votary' of Handel, Joah, though an amateur, was a fine performer on the harpsichord, and 'as long as he remained at college, he performed the part of Coryphæus at all public and private concerts.' Joah Bates was the first to conduct a performance of Handel's 'Messiah' north of the Trent, when he produced the work at Halifax, his native town. He conducted the Antient Concerts, but his chief claim to fame is his direction of the Handel Commemoration performances in 1784,

which, we are told, 'were conducted in a manner never to be forgotten by those who had the happiness of being present.'

Christopher Tye was a chorister of King's. He can be traced as fifth choir boy in 1511, and as the second in August, 1512, though he probably joined the choir before the first-named date. At Christmas, 1527, the name of Tye appears in the commons book as one of the singing-men, but the full name, 'Christopher Tye, clericus,' is first met with in the *Mundum* books for Lady-day to Michaelmas, 1537. Christopher Tye seems to have had a long connection with King's. In 1545 he proceeded to the degree of Mus. Doc., and as there were no distinctive robes for musical graduates at that period, he was permitted to wear those of a doctor of medicine. Orlando Gibbons became a chorister in February, 1596, during the organistship of his elder brother, Edward. At Michaelmas 1601, 1602, and 1603, he received from the College sums varying from 2s. to 2s. 6d. for music composed 'in festo Dominæ Reginæ,' and at Christmas, 1602 and 1603, similar payments were made to him for music for the Feast of the Purification.

Coming to later times, we find among the choristers of King's, from 1824-26, one known to his fellow singers as Willie Bennett, but who was baptised in the church of St. Edward, Cambridge, with the names of William Sterndale Bennett. His grandfather was a lay clerk of King's, a post held in the sixties by one Edward Lloyd, who, like Sterndale Bennett, has since acquired fame in the divine art.

Some open-air music-makings at King's of eighty years ago are thus recorded by an old Kingsman:—

In the summer of my first year, Maturin, afterwards Vicar of Ringwood, organised an instrumental Band of Kingsmen and others. Some dozen or so of players with Band instruments, formed a circle in the midst of Old Court, Maturin, a very fair violinist, stood at their head as conductor and leader. The programme chiefly from overtures. Bishop's Guy Mannering was a favourite, and if I remember rightly Rossini's *William Tell*. They rehearsed in Maturin's rooms, and played in the Court remarkably well. No one was invited; but the strains were full and sonorous—waving afar; and many came within the iron gates to listen. Vice Provost, Deans and Tutors took not the slightest notice;—perhaps they were musical.

A very striking feature of the Chapel is the organ, with the figures of angels blowing their trumpets down the ante-chapel. The screen upon which this fine instrument stands was originally called the Rood-loft; the term 'organ loft' first occurs in the Chapel accounts of 1660-61. There was certainly a small organ in use in the earliest years of the Chapel's history, although nothing is known about it, either as to its size or its position. But the important landmark in this respect is the year 1605, when one Dallam (or Dalham) built his noble instrument. Dallam and his workmen took



*Photo. by Mr. W. Clennett, Cambridge.*

**King's College Chapel, Cambridge.**

up their abode in Cambridge, June 22, 1605. They lodged in the town, but were boarded in the College. The accounts of the College give full details of the payments made to Dallam and his men. From these entries, it appears that they were not altogether satisfied with the fare provided for them by the College, as we find:—

Item payd for his owne and his menes frydays and fasting night suppers at 12d a supper being in all 87 nights .. ..	iiij li	vij s	
Item more Mr. Dallams mens dyett in the hall .. ..	xij li	vj s	viiij d
Item bread & beer by Mr. Dallam the Joyner and their men for the whole tyme esteemyd at .. ..	v li		

Some less comestible items may be quoted:—

Imprimis payd to Mr. Dallam for his journey from London to Cambridge before he tooke the woork in hand .. ..		xv s	
Item for a thowsand six hundred of tynn at 3 <sup>li</sup> 12 <sup>s</sup> le C .. ..	lvij li	xij s	
Item for ebony for the Kayes ..	iiij s	iiij d	
Item for brasse for the shaking stoppe* .. ..	iiij s		
Item for carriage of the hamper, Mr. Dallam's tooles, and other things from London at dyvers tymes .. ..		xv s	
Item paid for a grindstone & hanging yt .. ..		iiij s	
Item payd to the Carver for the King's Armes standing upon the chayre organ .. ..	iiij li		
Item payd to Knockle the Limber for laying the sayd gould &c. upon the pypes, Armes and scutchins of the Chayre Organ	iiij li		
Item to him for embossing and strawing with byce† the 2 lesser pypes of the sayd organ .. ..		x s	

SM<sup>a</sup> TOTAL ccclxxii li xvij s jd

It is interesting that the organ was 'made up on the spot,' and that the materials—'tin, lead, ebony, box-wood, ash-wood, leather, &c.'—were 'bought in divers places of the Citie.' The total cost of the instrument was about £214, and that of the case £156, but in estimating these amounts as compared with similar sums in the present day, the great difference in the value of money must of course be taken into account. Unfortunately no specification of this organ has been preserved; but it was a complete two-manual organ, the earliest English specimen of which we have any trace. Although nothing of Dallam's internal work remains, the case has undergone only slight alterations, and it stands to this day as a beautiful specimen of Jacobean woodwork. The names of other organ builders of note who have built or rebuilt succeeding instruments, are Thamar, René Harris, Avery, and Hill. At the present time the organ is a four-manual instrument of fifty-five speaking stops.

\* Doubtless a tremulant.

† Colour for painting.

The record of organists of this famous College Chapel covers a period of more than three hundred years. The post was held by Edward Gibbons, the elder brother of Orlando Gibbons, in the closing years of the sixteenth century. 'Gibbins,' as he was called, received a quarterly payment of twenty shillings as his salary, and the sum of 11s. 8d. every three months as payment for the instruction of the choristers; moreover, he had to provide for the making and mending of those young gentlemen's habiliments! Henry Loosemore was organist before and after the Commonwealth, his services and those of the Lay Clerks being retained by the College throughout the Cromwellian period of silenced organs and choirs. According to an interesting paper on 'Organ-building at Cambridge in 1606,' contributed to the *Ecclesiologist* for 1859 by Mr. Brocklebank, it appears that:—

The year after the Restoration the College set about reviving the Choral service, which had been grievously interrupted by the troubles of the times, and we find Mr. Henry Loosemore, the organist, lending his chamber organ for use in the chapel, xxxvs. being charged for its removal thither from his room by Lancelot Pease. It did not, however, remain there long, and the College, not satisfied with the effect of Lancelot Pease's Chaire organ, laid out in 1675 and the immediately following year £130 with Thomas Thamar, of Peterborough, erga erectionem altioris organi in Sacello.

The celebrated Dr. Thomas Tudway, noted for his bad puns, held the chief musicianship of King's from 1670 to 1726. He was also organist of Pembroke College, University organist, and Professor of Music; but his chief claim to fame is the fine collection of 244 anthems and 70 services by 85 composers, made by him at the instigation of Lord Harley. His Lordship paid Tudway thirty guineas per volume for his work, and the six volumes are now in the British Museum (Harleian MSS., 7337-7342) and known as the Tudway Collection.\*

The choicest specimen of Tudway's puns seems to have been prompted by the paucity of patronage bestowed by the Chancellor of the University. Tudway remarked: 'The Chancellor rides us all, without a bit in our mouths.'

Dr. John Randall—organist from 1743 to 1799—was another man of mark. Like Tudway, he held the University organistship, as well as the Professorship of Music. He is widely known as the composer of two double chants. A poem, entitled 'The Cambridge Commencement,' which appeared in the *European Magazine* of 1787, furnishes evidence that Dr. Randall wielded the baton. Here is the extract:—

The Music that plays in the church  
Attracts them, tho' boiling the weather;  
Like the good folks by Orpheus of old  
Who sat list'ning, and steaming together.  
Doctor Randall stuck up in the front  
(With the gay London fiddlers behind)  
Like a fine paper punch pull'd by strings,  
Throws his arms and his legs to the wind.

\* A complete list of the compositions in the Tudway collection is given in *Grove's Dictionary of Music and Musicians*, iv. 198.



These lines probably refer to an oratorio, or University Exercise for a Musical Degree, on the occasion of its performance in Great St. Mary's Church.

John Pratt held the post for fifty-six years (1799-1855); to him succeeded Mr. William Amps (1855-76), and then came the present organist, Arthur Henry Mann — appointed June 7, 1876 — who has worthily maintained all the best traditions of King's music for a quarter-of-a-century.

Dr. Mann was born at Norwich, May 16, 1850, and became a chorister in the Cathedral under Dr. Zechariah Buck, the famous trainer of boys' voices. He received a salary of £2 per annum *plus* a free 'education'—such as it was! 'The training we underwent,' recalls Dr. Mann, 'was of a most laborious character—it was singing, singing, singing, from early morning until night, and sometimes until a late hour of the night. I am afraid that many of us were ultimately so tired of so much of it, that we were glad when our voices broke. I was positively thankful when my voice gave way,



THE CHOIR SCHOOL OF KING'S COLLEGE,  
CAMBRIDGE.

and vowed that I would never sing again, and up to the present time I have kept my word.' At the termination of his choristership he was apprenticed to Dr. Buck, and thereupon became one of his assistants at the Cathedral. Dr. Mann himself never played during the time Dr. Mann knew him. He says, 'I saw him at the organ once, and once only.'

After leaving Norwich, in 1870, Dr. Mann held, successively, the organistships of St. Peter's Church, Wolverhampton, Tettenhall Parish Church, and Beverley Minster. He entered upon his duties at King's College Chapel, Cambridge, July 16, 1876, and was appointed organist to the University five years ago. He is the founder as well as the conductor of 'Dr. Mann's Festival Choir,' and of Newnham College Musical Society. His latest appointment is the important one of chorus-master of the Norwich Musical Festival, to be held this year. He became a Fellow of the Royal College of Organists in 1871; Mus. B., 1874; Mus. D. (Oxon.), 1882; and he is an Honorary Member of the Royal Academy of

Music. His compositions include a *Te Deum* and an Evening Service in E, for chorus, orchestra, and organ; one in E, for double choir, without accompaniment; another in A flat, for double choir and organ, performed at the re-opening of the Nave of Norwich Cathedral; anthems, part-songs, &c. He has edited Tallis's Forty-part Motet, and is the musical editor of the 'Church of England Hymnal'; he is the joint editor, with Mr. J. A. Fuller Maitland, of the invaluable Catalogue of the fine collection of music including some important manuscripts, preserved in the Fitzwilliam Museum, Cambridge.

Dr. Mann is a most enthusiastic antiquary. Nothing gives him greater pleasure than to copy an inscription from some ancient tomb—the older the better—or to search old newspapers for a musical date in his native city, or at the



*a. h. Mann*

British Museum, or to 'pick up' some old musical book or print. He has an interesting library, which includes many autographs, among them being the well-known service in D minor by T. A. Walmisley. His collection of word-books of anthems, gathered together during many years, is probably unique. Like other men, Dr. Mann has his little hobby. In his case it is the unusual one of collecting used railway tickets. He has a large collection of such tickets, numbering as many as 10,000, and he is as proud of these coloured pieces of pasteboard as he is of his musical manuscripts. It is well known to his friends that he never goes on a

railway journey without skilfully endeavouring to pass the barrier without giving up his ticket—one ticket collector evading another. The organist of King's is a thorough Handel scholar. For a long time he has been collecting information for a Life of Handel, and his voluminous



ARMS OF KING'S COLLEGE, CAMBRIDGE.

(From Mr. J. W. Clark's 'Guide to Cambridge,' by kind permission of the publishers, Messrs. Macmillan and Bowes, Cambridge.)

and carefully-ordered notes form very valuable material for some future biographer. He has made a manuscript full-score of the 'Messiah,' interleaved with copious notes of the many variants, both manuscript and printed. He revived Handel's oratorio of 'Alexander Balus' at the Scarborough Conference of the Incorporated Society of Musicians, on January 5, 1900, and while his love for the old Saxon master amounts to passion, it is tempered with discretion.

He resides in a charming house, built in 1892 by the College authorities, specially for the organist, on a part of the cricket field belonging to King's and Clare Colleges, and named King's Field. This is one of the pleasantest parts of Cambridge. Close to the organist's residence is the Choir School, of which we give an illustration. This well-planned house and well-equipped establishment is the outcome of an effort made by Dr. Mann soon after he became organist in 1876. Sixteen boys are boarded, clothed and educated, and they have a right good time. They wear cloth gowns over the usual Eton suits, and top hats, and on Sundays white neckties. There is a fine *esprit de corps* among those happy boys; an instance of it may be seen in a brass tablet in their vestry in the Chapel, erected by them to the memory of an old chorister, Lieutenant Parsons, of the Essex Regiment, who perished in the South African War, after having obtained the Victoria Cross. The advantage to Dr. Mann of having the boys so close to his residence, and always available, enables him to call a rehearsal at any time, and as there is only one service each day (at 5 p.m.), they have ample time for their general studies. The remainder of the choir consists of four Lay Clerks, two volunteer adult singers (members of the College), and four choral scholars. The value of these scholarships varies from £60 to £100 per annum. The choir of King's College has a great reputation for its refined and devotional singing. Dr. Mann is a masterful

choir-trainer, but mere technique is not his all-in-all. The splendid results he obtains are not a little due to his poetic spirit and art-infused temperament; these precious qualities also impregnate his restrained and sympathetic organ accompaniments.

It is the hour of Evensong. On this particular day of the week (Wednesday) the organ is silent, and the entire service is sung without accompaniment. In the twilight of the Ante-chapel, the rise and fall of those smooth, perfectly in tune and perfectly-blended voices in the distance greet the ear with an ethereal beauty. Every word of the Psalms for the day is clearly distinguishable, and the renderings of a fine eight-part Magnificat and Nunc Dimittis, composed specially for the choir by Dr. C. W. Pearce, and Mendelssohn's 'Judge me, O God,' are worthy of the perfect acoustic properties of this glorious building. A certain Cambridge undergraduate of nearly three centuries ago, in all probability received an inspiration at a similar paean of holy song. John Milton was his name, and his familiar lines, which recall the 'service high, and anthems clear,' are in perfect accord with the strain of praise which is uplifted to-day in King's College Chapel, Cambridge.

F. G. E.

#### LISZT IN ENGLAND.

The visits of great musicians to our shores have furnished much interesting material to the musical historian. Those of Mozart and Haydn, for instance, have been fully and ably treated by the late Carl Ferdinand Pohl, in two volumes which have never been translated, as they deserve to be, into the English language. No less interesting are the sojournings in London and the provinces of Spohr, Weber, Mendelssohn, Chopin, Berlioz, Verdi, and Wagner. 'The King of Pianists' has not hitherto received the attention due to him in this respect, and the following chit-chat upon his English experiences is offered as a small contribution to the existing biographical information concerning a great man.

Franz—or, to be more precise—Ferencz Liszt was born at Raiding, Hungary, on October 22, 1811. He was therefore a boy of twelve years of age when he made his first appearance in London in the year 1824. At that time, Rossini shone as the bright particular star in the London musical firmament. The composer of 'Il Barbiere' actually gave concerts. 'Persons desiring of obtaining tickets are requested to send their names to Signor Rossini, 90, Quadrant [Regent Street],' so the advertisements stated. It was therefore thought desirable to postpone the appearance of the little Hungarian pianist until after Rossini had finished his music-makings.

The first appearance of Liszt in England was of a semi-private nature. On June 5, 1824, the Annual Festival of the Royal Society of

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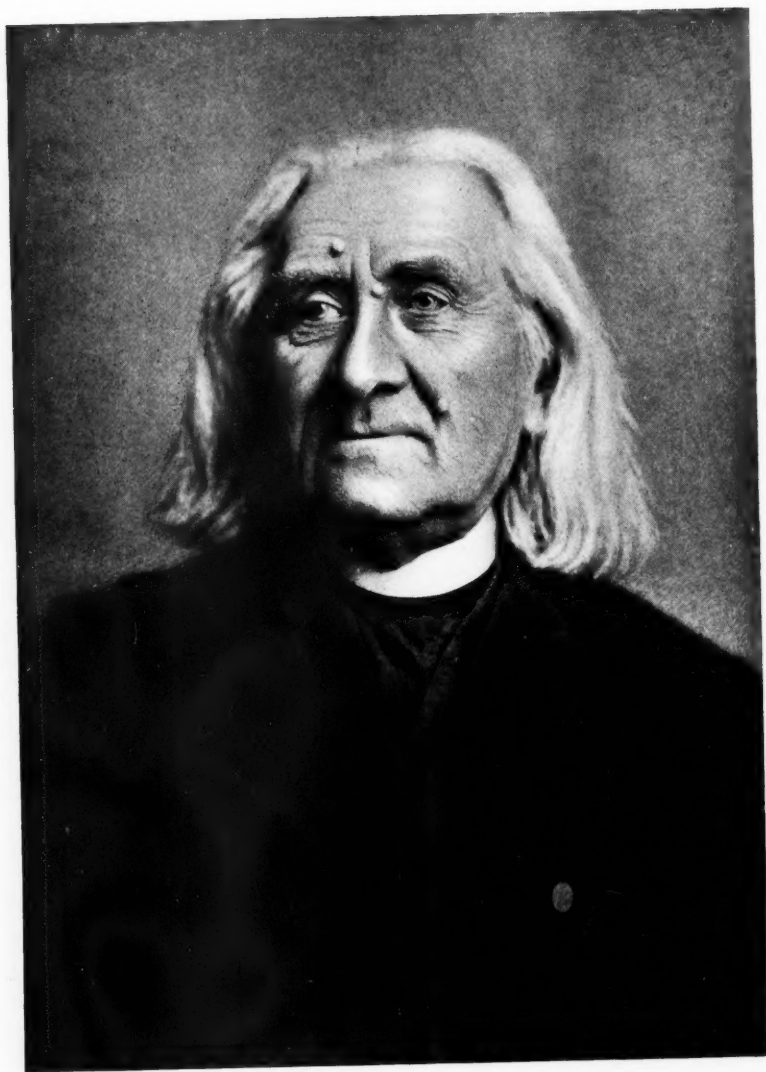
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Musicians took place. The account of the dinner given in the *Morning Post* contains the following information:—

Master Liszt (a youth from Hungary) performed on a Grand Pianoforte with an improved action, invented by Sebastian Erard, the celebrated Harp-maker, of very great power and brilliancy of tone.

To do justice to the performance of Master Liszt is totally out of our power; his execution, taste, expression, genius, and wonderful extemporaneous playing, defy any written description. He must be heard to be duly appreciated.

Among those who heard Master Liszt was a certain Master Wesley (Samuel Sebastian of that ilk), who, as a Chapel Royal Chorister, took part in the glees sung at that festive board. The *Quarterly Musical Magazine and Review* of 1824 (p. 241) thus referred to the young pianist's performance:—

We heard this youth first at the dinner of the Royal Society of Musicians, where he extemporised for about twenty minutes before that judgmatical audience of professors and their friends.

The announcement of Liszt's concert appeared in the *Morning Post* in these terms:—

#### NEW ARGYLL ROOMS.

Master Liszt, aged 12 years, a native of Hungary . . . respectfully informs the Nobility, Gentry, and the Public in general, that his Benefit Concert will take place this evening, June 21, 1824, to commence at half-past 8 precisely, when he will perform, on Sebastian Erard's new patent Grand Pianoforte, a Concerto by Hummel, New variations by Winkler, and play extempore on a written Thema, which Master Liszt will request any person of the company to give him. . . .

Leader, Mr. Mori. Conductor, Sir George Smart. Tickets, half-a-guinea each, to be had of Master Liszt, 18, Great Marlborough Street.

In an account of the concert, the *Morning Post* said: 'Notwithstanding the contrary motions which occurred on Monday night of Pasta's benefit and a Grand Rout given by Prince Leopold, there was a numerous attendance.' The musicians present included Clementi, J. B. Cramer, Ries, Neate, Kalkbrenner, and Cipriani Potter, all of whom 'rewarded Master Liszt with repeated *bravos*.' The programme included an air with variations by Czerny, played by Liszt, who also took part in 'Di Tanti Palpiti,' performed 'as a concertante with Signor Vimercati on his little mandolin with uncommon spirit.' The remainder of the *Morning Post* notice may be quoted in full:—

Sir G. Smart (who conducted the Concert) invited any person in the company to oblige Master Liszt with a Thema, on which he would work (as the phrase is) extemporaneously. Here an interesting pause took place; at length a Lady named "Zitti, Zitti." The little fellow, though not very well acquainted with the air, sat down and roved about the instrument, occasionally

touching a few bars of the melody, then taking it as a subject for a transient fugue; but the best part of this performance was that wherein he introduced the air with his right hand, while the left swept the keys chromatically; then he crossed over his right hand, played the subject with the left, while the right hand descended by semi-tones to the bottom of the instrument! It is needless to add, that his efforts were crowned with the most brilliant success.

Liszt took part in two grand miscellaneous concerts given at the Theatre Royal, Manchester, on the 2nd and 4th of August, the other chief attraction being 'The Infant Lyra,' a prodigy harpist 'not four years old,' and nine years younger than the juvenile Hungarian pianist. The programme included 'an extempore fantasia on Erard's new patent grand pianoforte of seven octaves by Master Liszt, who will respectfully request a written *thema* from any person present.' The advertisement of the second concert included the following:—

MASTER LISZT being about to return to the Continent, where he is eagerly expected in consequence of his astonishing talents, and the INFANT LYRA being on his way to London, the only opportunity which can occur for the inhabitants of Manchester to hear them has been seized by Mr. Ward; and to afford every possible advantage to the Voices and Instruments, he has so constructed the Orchestra, that the HARP, and PIANOFORTE will be satisfactorily heard in every part of the house.

The young gentleman was honoured with a 'command' to perform before King George the Fourth at Windsor Castle. In the words of the *Windsor Express* of July 31, 1824:—

On Thursday evening, young LIZT (*sic*), the celebrated juvenile performer on the pianoforte, was introduced to the King at Windsor by Prince Esterhazy. In the course of the evening he played several pieces of Handel's and Mozart's upon the piano, which he executed in a style to draw forth the plaudits of His Majesty and the company present.

In the following year (1825), Master Liszt paid his second visit to England and again appeared in Manchester.

At his third visit (in 1827), he made the acquaintance of the late Charles Salaman, two years his senior, who heard Liszt play Hummel's Concerto. In his pleasantly-written recollections of 'Pianists of the past' (*Blackwood's Magazine*, September, 1901), Mr. Salaman says:—

Very shortly afterwards—just before Liszt's morning concert, for which my father had purchased tickets from his father—we became acquainted. I visited him and his father at their lodgings in Frith Street, Soho, and young Liszt came to early family dinner at my home. He was a very charmingly natural and unaffected boy, and I have never forgotten his joyful exclamation, 'Oh, gooseberry pie!' when his favourite dish was put upon the table. We had a good deal of music together on that memorable afternoon, reading several duets. Liszt played some of his recently published 'Études,' Op. 6, a copy of which he gave me, and in which he wrote specially for me an amended version of the sixth study, *Molto agitato*.

Here is the programme of the morning concert above referred to:—

NEW ARGYLL ROOMS.

MASTER LISZT

Has the honour to inform the Nobility, Gentry, and his Friends, that his  
MORNING CONCERT  
will take place at the above rooms on  
SATURDAY, JUNE 9, 1827.

PART I.

Overture to *Les Deux Journées*, arranged by Mr. Moscheles  
for four performers on two Grand Piano Fortes,  
Mr. BFALE, Master LISZT, Mr. MARTIN, and Mr.  
WIGLEY... .. Cherubini.  
Aria, Mr. BEGREZ... .. Beethoven.  
Fantasia, Harp, on Irish Aits, Mr. LABARRE... .. Labarre.  
Duetto, Miss GRANT (Pupil of Mr. CRIVELLI at the  
Royal Academy of Music) and Signor TORRI... .. Rossini.  
Concerto (MS.), Piano Forte, with Orchestral Accompani-  
ments, Master LISZT... .. Master Liszt.  
Song, Miss STEPHENS... ..  
Solo, French Horn, Mr. G. SCHUNCKE... .. G. Schuncke.  
Aria, Miss BETTS... .. Rossini.  
Duetto, Miss FANNY AYTON and Mr. BEGREZ, "Amor!  
possente nome"... .. Rossini.  
Fantasia, Violin, Mr. MORI... ..  
Scena, Mr. BRAHAM... .. Zingarelli.  
Extempore Fantasia on a given subject, Master LISZT.

PART II.

Quartet for Voice, Harp, Piano Forte, and Violin, Miss  
STEPHENS, Mr. LABARRE, Master LISZT, and  
Mr. MORI... .. Moscheles and Mayseder.  
Aria, Miss FANNY AYTON, "Una voce poco fa"... .. Rossini.  
Solo, Guitar, Mr. HUERTA... .. Huerta.  
Duet, Miss STEPHENS and Mr. BRAHAM... ..  
Song, Miss LOVE, "Had I a heart"... .. Master Minasi.  
Fantasia, Flute, Master MINASI... .. Crivelli.  
Song, Miss GRANT, "The Nightingale"... .. Crivelli.  
Brilliant Variations on "Rule Britannia," Master LISZT. Master Liszt.

Leader, Mr. MORI... Conductor, Mr. SCHUNCKE.

THE CONCERT WILL COMMENCE AT HALF-PAST ONE O'CLOCK PRECISELY.

Tickets, Half-a-Guinea each, to be had of Mr. LISZT, 46, Great  
Marlborough Street, and at all the principal Music Shops.

Thirteen years elapsed before Liszt again favoured us with his presence. He had in the meantime passed from boyhood to manhood, from having been a prodigy to becoming a mature artist. The year was 1840—an important one, as we shall presently see. He appeared, for the first time, at the Philharmonic Concert of May 11, 1840, which was conducted by Sir Henry Bishop. Liszt played his own version of Weber's *Concertstück* in which, according to a contemporary account, 'passages were doubled, tripled, inverted, and *transmogrified* in all sorts of ways.' Be this as it may, the Philharmonic Directors showed their appreciation of his performance by a presentation, an account of which appeared in a snappy and short-lived paper called the *Musical Journal*. Here is the extract:—

Liszt has been presented by the Philharmonic Society with an elegant silver breakfast service, for doing that which would cause every young student to receive a severe reprimand—viz., thumping and partially destroying two very fine pianofortes. The Society has given this to M. Liszt as a *compliment* for performing at two of its concerts *gratuitously*! Whenever did they present an Englishman with a *silver breakfast service* for gratuitous performances?

The foregoing is written in the strain which characterised the attitude of a section of the musical press towards the great pianist. His use of the word 'Recitals' appears to have been

as a red rag to those roaring bulls. The familiar term owes its origin to Liszt's performances. The late Willert Beale records that his father, Frederick Beale, invented the designation, and that it was much discussed before being finally adopted. The advertisement reads thus:—

LISZT'S PIANOFORTE RECITALS.

M. Liszt will give at Two o'clock on Tuesday morning, June 9, 1840, RECITALS on the PIANOFORTE of the following works:—No. 1. Scherzo and Finale from Beethoven's Pastoral Symphony. No. 2. Serenade, by Schubert. No. 3. Ave Maria, by Schubert. No. 4. Hexameron. No. 5. Neapolitan Tarentelles. No. 6. Grand Galop Chromatique. Tickets 10s. 6d. each; reserved seats, near the Pianoforte, 21s.

The 'Recitals'—the plural form of the term will be noticed—took place at the Hanover Square Rooms, and the piece entitled *Hexameron* (a set of variations on the grand march in *I Piritani*) was the composition of the following sextet of pianists: Thalberg, Chopin, Herz, Czerny, Pixis, and Liszt, not exactly 'a singular production,' as the *Musical World* remarked, but 'an uncommon one.' In connection with the 'Recitals,' Mr. Salaman may be quoted:—

I did not hear Liszt again until his visit to London in 1840, when he puzzled the musical public by announcing 'Pianoforte Recitals.' This now commonly accepted term had never previously been used, and people asked, 'What does he mean? How can any one recite upon the pianoforte?' At these recitals, Liszt, after performing a piece set down in his programme, would leave the platform, and, descending into the body of the room, where the benches were so arranged as to allow free locomotion, would move about among his auditors and converse with his friends, with the gracious condescension of a prince, until he felt disposed to return to the piano.

The *Musical World* referred to the 'Recitals' as 'this curious exhibition'; that the performance was 'little short of a miracle'; and that the *Hexameron* contained 'some difficulties of inconceivable outrageousness.' Another specimen of critical insight may be quoted—it refers to Liszt's participation in a concert given by John Parry:—

On being unanimously recalled, he tore the National Anthem to ribbons, and thereby fogged the glory he had just achieved. Let him eschew such hyper erudite monstrosities—let him stick to the "recital" of sane and sanative music, and he will attain a reputation above all contemporary musical *mono-facturers*—and what is more, deserve it.

In the autumn of the same year (1840), Liszt formed one of a concert-party, organised by Lavenu, in a tour in the south of England. The party included John Parry, the composer of 'Wanted, a governess,' and the comic man of the Lavenu troupe. Like Mendelssohn, Liszt seems to have taken to the jocose Parry, and he quite entered into the fun of the fair. For instance, at Bath, 'in addition to the pieces announced in the bills, Liszt played an accompaniment to John Parry's 'Inchcape Bell,' sung by the author, in which he introduced an

extemporaneous storm, which had a most terrific effect.' We can well believe it. This storm was not 'a local disturbance,' as meteorologists would say, but it followed the party wherever they went, and it was doubtless received with thunderous applause.

In November, a second and more extended tour, also under Lavenu's auspices, was undertaken, and the journey embraced the great provincial towns of England, Ireland, and Scotland. The preliminary announcement was couched in terms more or less pungent:—

MR. LAVENU WITH HIS CORPS MUSICALE will enter the lists again on the 23rd instant, when it is to be hoped the listless provinces will listen with more attention than on his last experiment, or he will have enlisted his talented list to very little purpose.

Liszt again appeared in London in 1841, and took the town by storm. Musical critics of the present day may be glad to enlarge their vocabulary from the following notice, which appeared in the columns of the *Musical World* of sixty years ago:—

M. LISZT'S RECITALS.—We walk through this world in the midst of so many wonders, that our senses become indifferent to the most amazing things: light and life, the ocean, the forest, the voice and flight of the pigmy lark, are unheeded commonplaces; and it is only when some comet, some giant, some tiger-tamer, some new Niagara, some winged being (mental or bodily, and unclassified in the science of ornithology) appears, that our obdurate faculties are roused into the consciousness that miracles do exist. Of the miracle genus is M. Liszt, the Polyphemus of the pianoforte—the Aurora Borealis of musical effulgence—the Niagara of thundering harmonies! His rapidity of execution, his power, his delicacy, his Briareus-handed chords, and the extraordinary volume of sound he wrests from the instrument, are each and all philosophies in their way that might well puzzle all but a philosopher to unriddle and explain.

Shortly before the 'recitals' above referred to, Liszt was thrown out of a carriage, and the accident resulted in a sprained wrist. At the performance, he apologised in French to the audience 'for his inability to play all the pieces advertised.'

It is strange, but true, that no less than *forty-five* years had come and gone before Liszt again set foot on Albion's shores. In the year 1886, aged seventy-five, he came again, and charmed everybody with the geniality of his presence.

It was at the invitation of the late Mr. Henry Littleton (then head of the firm of Novello & Co.) that Liszt paid his last visit to England in 1886. The great pianist arrived on May 3, and remained under Mr. Littleton's hospitable roof at Westwood House, Sydenham, during the whole of his sojourn in this country. The events of those seventeen days were a series of triumphs to the grand old man of pianists. A command visit to Windsor Castle, when he played to Queen Victoria; dining with the Prince and Princess of

Wales (now the King and Queen) at Marlborough House; a visit to the Baroness Burdett Coutts; attending performances of his oratorio 'St. Elizabeth' (conducted by Sir, then Mr. A. C. Mackenzie) at St. James's Hall and the Crystal Palace; concerts of Chev. Leonard E. Bach; the Royal Amateur Orchestral Society (when he was seated next to the King, then Prince of Wales); Monday Popular; pianoforte recitals by Mr. Frederic Lamond and Herr Stavenhagen; a visit to the Royal Academy of Music; in addition to receptions given by his devoted pupil and attached friend, the late Walter Bache at the Grosvenor Gallery, and the 'at homes' of his host and hostess at Westwood House.

As an indication of the general interest aroused by the coming of Liszt, *Punch* burst forth in the following strain:—

A BRILLIANT VARIATION.—MR. and MRS. LITTLETON'S reception of the Abbé FRANZ LISZT, at Westwood House, Saturday night last, was an event never to be forgotten. But it was not until all the Great 'uns had left the LITTLETONS that the Greatest of them all sat at the piano in the midst of a cosy and select circle, and then, when Mr. P-nch had put on his Liszt slippers . . . but to say more were a breach of hospitality. Suffice it that on taking up his sharp-and-flat candlestick in a perfectly natural manner the Abbé, embracing Mr. P-nch, sobbed out, "This is the Abbé!st evening I've ever had. Au plaisir!"—(Extract from a Distinguished Guest's Diary. Privately communicated.)

Although he was in his seventy-sixth year at the time of this, his last sojourn in England, his pianoforte technique astonished those who were capable to form an opinion, and who were amazed that he did not 'smash the pianoforte, like his pupils!' He was immensely gratified at his visit, and in parting with Mr. Alfred and Mr. Augustus Littleton, at Calais, he said: 'If I should live two years longer I will certainly visit England again!' But alas! a little more than three months after he had said 'Good bye' to these friends, Franz Liszt closed his long, eventful, and truly artistic career at Bayreuth on July 31, 1886. In concluding an appreciative obituary notice of the great pianist which appeared in these columns, Professor Niecks said, 'Liszt has lived a noble life. Let us honour his memory.'

The photograph of Liszt (which forms one of our Special Supplements) is the last for which he sat; it was taken by Mr. Augustus Littleton.

Dr. C. H. Lloyd was the gratified recipient of a silver salver presented to him at the Royal Albert Institute, Windsor, on February 17. The gift bore upon it this inscription:—

Presented to CHARLES HARFORD LLOYD, MUS. DOC., by the members of the Windsor and Eton Choral Society, in grateful recognition of his valued services as conductor, 1897 to 1901.

Sir Walter Parratt has consented to resume the conductorship of the Society, and in the course of his return-thanks remarks, Dr. Lloyd said he was glad that his old friend Sir Walter Parratt was willing to take up the reins again; 'that he had added one more straw to his camel's back—he would not say "the last straw."' Sir Walter remarked that he hoped he should not get the hump!

## A NEW EDITION OF HANDEL'S MESSIAH.

'Wanted, an edition of the *Messiah* that will be authoritative and practicable.' Such, in effect, is the frequent cry of conductors, the result of their trying experiences of the chaotic condition of the score. The unsatisfactory manner in which the work is presented is largely due to its excrescence of additional accompaniments, by Mozart, and by others who are not Mozarts. But this is not all. The text itself needs careful overhauling in order that the stereotyped errors of a hundred and fifty years may be eradicated, and that Handel's notational intentions may at least receive their proper interpretation. This necessity of a thoroughly revised score, one prepared on practicable lines, has been very strongly brought under the notice of Messrs. Novello, who came to the conclusion that the time had arrived for the issue of what may be termed a clean version of Handel's masterpiece, and at the same time one that should be acceptable as a reliable performing edition.

Having determined to supply so great a need, the publishers had to consider the all-important question of an Editor. There seemed to be only one man who could gain the confidence of the public in this respect, and that was Ebenezer Prout. Negotiations were opened with that erudite Handelian scholar, and he, the Professor of Music in the University of Dublin, the city in which the *Messiah* was first performed, consented to undertake the urgent task of revision. The scheme includes (a) the preparation of an entirely new and revised edition of the full score; (b) the engraving of new orchestral parts, with the bowing of the strings carefully indicated throughout; (c) the writing of an organ-part; (d) the insertion of marks of expression and metronomic indications; (e) an entirely new edition of the octavo vocal score, printed from new type, with the accompaniments arranged for the keyboard by the Professor; (f) an exhaustive preface; and (g) historical notes concerning the history and first performance of the oratorio which will be contributed by Mr. F. G. Edwards.

The foregoing outline sketch of the proposal will suffice for the present; but a few details may be added concerning its accomplishment. In the first place, Professor Prout (who has now completed the full score) makes bold to say that no score is so corrupt as that of the *Messiah*! Misprints which appeared in the first edition of Walsh have cropped up over and over again. He is convinced that many of the 'additional accompaniments' attributed to Mozart are not by Mozart at all, and so on. With that painstaking thoroughness so eminently characteristic of him, Professor Prout has collated every page of the oratorio with (a) the original autograph, (b) the Dublin copy in the handwriting of

Christopher Smith, kindly placed at his disposal by the Trustees of Tenbury College, (c) a contemporary manuscript copy in the possession of Mr. Otto Goldschmidt, and (d) a large number of printed editions.

Finally, the Editor's elaborate Preface will be in the nature of a manifesto. It will deal with many things of vital importance and of supreme interest; and in it the entire oratorio will be thoroughly discussed from various points of view. This new edition of Handel's *Messiah* will, it is hoped, be ready by the autumn.

## HAWKINS AS A GOSSIP.\*

Sir John Hawkins, Justice of the Peace, may have been a toady, a bully, 'a most unclubbable man,' and all the other sad things that contemporary scandal reported him to be, but he was a genuine music lover and a painstaking antiquary; and if his protestations of reluctance to accept a county magistracy make us smile, we may at least credit his statement that his hours of leisure were consistently devoted to the compilation of his 'General History of Music,' which appeared in 1776. From the cathedral to the barber's shop, from the intricate theories of mediæval schoolmen to the uncertain notes of the domestic hen, there was little that escaped his observation. And while the grave and almost strenuous dignity of his 'History' betokens an author who took himself very seriously, there is a pleasant vein of anecdote discoverable—just as much unbending as is compatible with the dignity of an eighteenth-century magistrate.

It must not be supposed that he ever becomes light and flippant; on the contrary, the hen aforesaid is treated with as much respect as any Doctor of Music. According to his researches, that noble fowl, at the time of laying, clucks an interval of a sixth, and her colleagues, the barnyard cock and the bantam cock, crow intervals of a second and a fifth respectively: let the cuckoo look to his laurels. Lord Peterborough's canary had a still finer musical instinct. The waggish peer had smuggled it into a coffee-house near Charing Cross, taking away in exchange one which the proprietor of the house refused to sell at any price; and after availing the subject for a couple of years or so, ventured to ask why the 'songster' was silent. 'Ah, my Lord,' was the reply, 'since our good King [George II.] was forced to go abroad and leave us, the dear creature has not sung a note!' 'The dear creature' happened to be a hen bird.

The selection which Hawkins makes from the numerous fantastic stories of the effects of music on animals, he wisely keeps in the comparative obscurity of foot-notes. The best of them is on the dancing elephants of Domitian. Suetonius relates that one of them was one day beaten for not having his performance perfect, and that he

\* A companion article, 'Burney as a Gossip,' appeared in the issue for March, p. 161.



was discovered the same night in a meadow, practising by himself! In this connection, however, our author quotes a delightfully quaint conceit from Descartes' 'Musicae Compendium' (1617):—

This only thing seems to render the voice of man the most grateful of all other sounds, that it holds the greatest conformity to our spirits. Thus also is the voice of a friend more grateful than that of an enemy, from a sympathy and dispathy of affections: by the same reason perhaps that it is conceived that a drum headed with a sheep's skin yields no sound though stricken, if another drum headed with a wolf's skin be beaten upon in the same room.

This is certainly prettier than the fable of the wolf and the lamb, and much more subtle.

Hawkins gives some interesting examples, too, of the effects of music on exceptional temperaments. Among these is a long story of Ericus, King of Denmark about 1130, to the effect that he was so excited by the playing of a famous minstrel that he killed several men in his fury, and did not desist till he was overwhelmed with—beds! *Noblesse oblige!* undoubtedly, and the sovereign of early days must perform do everything on a scale adequate to his exalted rank.

Comedy, however, has more frequently marked the association of monarchs with music than tragedy. One of the Kings of France, who, like Mendelssohn's brother-in-law, was completely ignorant of music, wished to have a part in a vocal composition to be written by his precentor. Next day, a canon for two boys' voices duly appeared, with an obbligate—entirely on middle D—for the royal ignoramus, and an obbligate for the composer in which tenor D recurred frequently—for the express purpose of keeping His Majesty steady. This precentor, at any rate, was free from the imputation cast on his order by Pope John XXII., who bitingly remarked that a precentor was like a drunkard, 'which indeed goeth home, but by what path he cannot tell.'

The musical progress of English princes was facilitated by the institution of a 'whipping boy,' who received the floggings which were appointed for the royal idler. In Rowley's comedy, 'When you see me you know me,' Archbishop Cranmer and Dr. Christopher Tye are made to hand over a certain 'Young Browne' to his tormentor with grim satisfaction:—

*Cranmer—*

Goe beare this youngster to the chappell straight,  
And bid the maister of the children whippe him well,  
The prince will not learne, Sir, and you shall smart for it.

*Browne—*

O good my lord, I'll make him ply his booke to-morrow.

*Cranmer—*

This shall not serve your turne. Away I say.  
(Exit Browne.)

(To Tye) So, Sir, this policy was well devised:  
Since he was whipt thus for the prince's faults  
His grace hath got more knowledge in a moneth,  
Than he attained in a year before.

At the other end of the social scale were poor students whose difficulties were not confined to their struggles with the theorists. In a sermon

preached at 'Poules Cross,' in 1550, by Thomas Lever, there is an account of some 'poor diligent studentes' which under its archaic diction is pathetic enough. Speaking of Cambridge 'yong scholars,' he says:—

There be divers which rise daily between iiiii and fyve of the clocke in the morninge. . . . At ten of the clocke they go to dinner, where as they be contente with a pennie peice of befe amongst iiiii, havinge a few potage made of the brothe of the same beefe, with salt and oatmeal, and nothing elles. After this slender dyner they be either teachinge or learninge until v of the clocke in the evnyng, when as they have a supper not muche better, than their dinner, immediately after the which they go either to reasoning in problemes, or unto some other studie, until it be nyne or tenne of the clocke, and there beyng without fire, are faine to walke or runne up and downe halfe an houre to get a hete on their fete when they go to bed.

It is pleasant to turn to an example of musical instruction under conditions which even at an interval of more than three centuries may well seem ideal. Unhappily the conditions only existed, in all probability, in a book—Morley's 'Plaine and easie Introduction to practical Musicke.' With a disregard of time which seems positively heroic, the sixteenth century music master commences a lesson thus:—

*Master.*—Whom do I see afar off, is it not my scholar Philomathes? Out of doubt it is he, and therefore I will salute him. Good morrow, scholler.

*Phil.*—God give you good morrow and a hundreth, but I marvayle not a little to see you so early, not only stirring, but out of doors also.

*Mast.*—It is no marvayle to see a snayle after a rayne to creep out of his shell and wander all about seeking the moisture.

*Phil.*—I pray you talk not so darkely, but let me understand your comparysons playnely.

*Mast.*—Then in playne termes being over wearied with studie, and taking the opportunity of the fayre morning, I came to this place to snatch a mouthful of this holosome ayre, which gently breathing upon these sweet-smelling flowers and making a whispering noise amongst these tender leaves delighteth with refreshing, and refresheth with delight my over wearied senses; but I pray you tell me the cause of your hither coming. . . .

The pupil then relates at considerable length his efforts towards self-tuition, and his desire for adequate instruction.

*Mast.*—The heate increaseth, and that which you demand requireth longer discourse than you looke for, let us therefore go and sit in yonder shadie arbor to avoide the vehemence of the sunne.

For the masses, a less esoteric and perhaps more rapid mode of instruction was propounded by Thomas Mace, in his 'Musick's Monument.' The method (as far as organ playing is concerned) is, apparently, quite simple:—

#### HOW TO PROCURE AN ORGANIST.

The certain way I will propose shall be this, viz., I will first suppose you have a parish clark, and such an one as is able to set and lead a psalm, although it be never so indifferently.

Now this being granted, I may say that I will, or any musick master will, or many more inferiours, as virginal players, or many organ makers, or the like; I say any of those will teach such a parish clark how to pulse or strike most of our common psalm-tunes, usually sung in our churches, for a trifle, viz., 20, 30, or 40 shillings, and so well that he need never bestow more cost to perform that duty sufficiently during his life.

This I believe no judicious person in the art will doubt of. And then, when this clerk is thus well accomplished, he will be so doated upon by all the pretty ingenuous children and young men in the parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the clerk, that he may teach them to pulse a psalm-tune; the which any such child or youth will be able to do in a week or fortnight's time very well.

And thus little by little the parish will swarm or abound with organists, and sufficient enough for that service.

The accomplishment of 'pulsing' a psalm-tune no longer entitles its proud possessor to be described as an organist, even if he has bestowed his shilling on the parish clerk; and Mace's vision of an England swarming or abounding with pulsers or strikers is still—luckily, may it be said?—unfulfilled.

With the true instinct of the antiquary, our historian has scattered anecdotes on a variety of curious subjects—music houses, hymn-books, innovators, impostors, and many more, and his 'History' would repay reading for these alone. It might almost be said that Hawkins, reversing an all too familiar process, set out to be dull, and ended by being interesting.

H. B.

### Occasional Notes.

#### MANY HAPPY RETURNS OF THE DAY TO:—

Hans Richter	-	-	-	April 4.
Madame Blanche Marchesi	-	-	-	" 4.
Miss Hilda Wilson	-	-	-	" 7.
J. A. Fuller Maitland	-	-	-	" 7.
Eugene D'Albert	-	-	-	" 10.
Basil Harwood	-	-	-	" 11.
J. L. Roeckel	-	-	-	" 11.
Alberto Randegger	-	-	-	" 13.
Wilfred Bendall	-	-	-	" 22.
T. H. Collinson	-	-	-	" 24.
Richard Gompertz	-	-	-	" 27.
Alfred R. Gaul	-	-	-	" 30.
Henry Watson	-	-	-	" 30.

In the same house in which her uncle, Sir George Smart, drew his last breath—12, Bedford Square—there passed away, on the 6th ult., Miss Anne Caroline Smart, at the age of eighty-six. The death of Miss Smart severs an interesting link with the musical past. As she was left an orphan in her early childhood, she resided with her uncle, and rendered him valuable assistance in his musical work. A chat with the alert old lady was a pleasant experience. Her memory was very clear. She well remembered all the circumstances attendant upon the death of Weber, in the year 1826. He was found dead in his bed at Sir George Smart's residence, whose guest he was, at 103 (according to the present numbering), Great Portland Street. Mendelssohn, too, she knew well. After the death of her uncle, the deceased lady became the life-long friend and companion of her cousin, Miss Margaret Rose Smart, the only daughter of Sir George Smart. The autograph album, which she inherited from her uncle, contained some very interesting letters, &c., of distinguished musicians.

The Fitzwilliam Museum, Cambridge, contains among its interesting odds-and-ends a copy of the programme of the first performance given in England of Beethoven's Mass in D, which took place at the residence of Mr. Thomas Massa Alsager, Queen Square, Bloomsbury, on Christmas Eve, 1832. Here it is:—

#### FIRST PERFORMANCE IN ENGLAND OF BEETHOVEN'S MASS IN D, OP. 123

December 24th, 1832.

Conductor,  
Mr. Moscheles.

Piano Forte	Mr. W. P. Beale.	Organ	...	Mr. Novello.
Solo voices.				
Soprano	...	Miss Clara Novello.	Alto	...
Tenor	...	Mr. E. Hawkins.	Bass	...
Chorus.				
Sopranos	...	Mrs. H. R. Bishop. Mrs. Hunt. Miss G. Hayward.	Altos	...
Tenors	...	Mr. T. Cooke. Mr. Holmes. Mr. Drewry. Mr. Calvert. Mr. T. Hawkins. Mr. Goodban. Mr. Goodban, junr.	Basses	...
Band.				
Violins	...	Mr. Tolbecque. Mr. Watts. Mr. Remy. Mr. Nadaud. Mr. A. Griesbach.	Clarinets	...
Tenors	...	Mr. Appleby. Mr. Laroche. Mr. Banister. Mr. Grimal. Mr. Flower. Mr. Reinagle.	Bassoons	...
Violoncellos	...	Mr. Card. Mr. Card, junr.	Horns	...
Double Basses	...	Mr. Florke.	Trumpets	...
Flutes	...	Mr. Card, junr.	Trombones	...
Oboes	...	Mr. Card, junr.	Drums	...

#### PRESENTED

As a very humble Memorial of a most interesting occasion, to the  
LADIES and GENTLEMEN who generously gave their assistance to it.

A. GRIMAL,  
Sec. to the Queen Square Concerts.

This programme, fancifully printed on a card, was presented to the Fitzwilliam by Vincent Novello, the organist on that occasion. It will be observed that no less than six members of the Novello family, including Mr. and Mrs. Cowden Clarke, took part in this interesting performance. The 'Master Hopkins' was doubtless 'E. J.' of that musical family. The 'Life of Moscheles' (vol. 1, p. 279) throws an interesting side-light on the production in England of this masterpiece.

Mr. Grimal, a great musical enthusiast, brought him [Moscheles] Beethoven's Mass in D (Op. 123), a work hitherto unknown and unheard in London, requesting him to conduct it at the house of Mr. Alsager, the contributor of the City article to *The Times*, and a complete fanatic in his Beethoven worship. In his large music-room, Beethoven's works are given with full orchestral accompaniments. On the 23rd [24th] of December, [1832], Moscheles first acted there as conductor of a most efficient band, although consisting partly of amateurs, and subsequently his services as conductor were repeatedly called for. 'I had,' wrote Moscheles, 'become by dint of study, completely absorbed in that colossal work (the Messe Solenne). Occasionally isolated phrases seemed unequal to the elevation of Church music, but these, compared with the work in its entirety, are as the details of a broadly conceived picture. The enthusiasm of my English friends also fired my zeal

to give an interpretation worthy of the great work. Miss Novello and Miss H. Cawse did their best. The Benedictus, with the heavenly violin solo (Mori), enchanted us all.'

The engagement of Mori, one of the most distinguished violinists of the day, was doubtless an afterthought.

The outline programmes of the Norwich and Worcester Musical Festivals have now been issued. The chief works to be performed in each city are subjoined.

NORWICH.  
OCTOBER 21—25.

Ode to Music	Hubert Parry.
Golden Legend and In Memoriam Overture	Sullivan.
Elijah	Mendelssohn.
Requiem	Verdi.
Redemption	Gounod.
London Day by Day (Suite for Orchestra), new	Mackenzie.
Snow-White (Cantata), new	Cowen.
High Tide (Cantata), new	Elgar.
Overture, new	Stanford.
Overture, new	Hervey.
Rhapsody on march themes, new	German.
Scena for Contralto, new	Cliffe.
Duet (Romeo and Juliet), new	Herbert Bedford.

Conductor, Mr. RANDEGGER. Chorus Master, Dr. MANN.

WORCESTER.  
SEPTEMBER 7—12.

Elijah and Hymn of Praise	Mendelssohn.
Coronation Anthems and Messiah	Handel.
The Dream of Gerontius	Elgar.
Stabat Mater	Dvorák.
St. Christopher (Part III.)	Horatio Parker.
Symphony, No. 5	Beethoven.
Third Symphony	Brahms.
Pathetic Symphony	Tschaikowsky.
Cantata, 'The Lord is a sun and shield'	J. S. Bach.
(First time of performance in England.)	
The Song of Deborah, new	Hugh Blair.
The Temple, new	H. Walford Davies.

Conductor, Mr. IVOR ATKINS,  
Organist of Worcester Cathedral.

The prominence given to native works in both the above schemes is highly commendable.

The Round, Catch, and Canon Club, although nearly sixty years old, is a little-known musical institution of the Metropolis. It was founded in the year 1843 by one Enoch Hawkins for the purpose of singing the new compositions of the professional members, written in the form of the Round, Catch, or Canon; hence the name of the Club. Among the early members were J. W. Hobbs, and Henry Phillips. The meetings are held every fortnight, from November to March, at St. James's Hall. The professional and non-professional members have one thing in common—dinner. And here it may be remarked that the dinners given by the Club are very good—especially that very savoury dish, 'The Club Pudding.' The professional members at the present time are Messrs. James Brown, Mr. Fred Walker (Librarian), Mr. William Coates (Chancellor of the Exchequer), and Mr. Robert Hilton (Clerk of the Records). The chairman of the evening is always addressed as 'Mr. Speaker.' The non-professional members have, from time to time, offered prizes for the composition of Glees. In 1869, the first prize was gained by the late Mr. William Winn, and the second by Mr. William Coates; but in 1870, Mr. Coates beat the former victor, Winn not being the winner.

After dinner, the professional members, assisted by other able-voiced brethren from the St. Paul's Cathedral and Westminster Abbey choirs, sing a selection of part-music, to the great enjoyment of the non-professional members and the visitors. The Signature Books of the latter record some interesting names: e.g., Hatton, William Horsley, Sir Henry Bishop, Jullien, W. H. Weiss, Goss, Turle, Stainer

and Sullivan (as youths), Sir A. C. Mackenzie, Sir Frederick Bridge, Sir George Martin, the Brothers Macfarren, and others. The execution of the various glees, &c., sung at the final meeting of the Season (on the 15th ult.) was in the highest degree commendable. Amid the storm and stress of much modern instrumental music, it was pleasant to listen to purely vocal strains cast in a form so essentially English in character. Such an Institution deserves support if for no other reason than that of maintaining the old English customs of good fellowship and concerted vocal music. In giving the programme of the meeting above referred to, we wish the Round, Catch, and Canon Club all success and increased prosperity.

1. In the pleasant summer day ... W. Beale.
2. Hail, bounteous Nature ... T. Cooke.
3. Come forth, sweet spirit ... Bishop.
4. Oh my love is like the red, red rose ... Hatton.
5. Queen of the valley ... Callcott.
6. You gave me your heart ... Webbe.
7. Sailor's Song ... Hatton.
8. Come, bounteous May ... Spofforth.
9. In a cell or cavern deep ... J. Parry, Senr.
10. The long day closes ... Sullivan.

Victor Hugo's want of appreciation of, at any rate, some manifestations of musical art, is amusingly illustrated in a small volume of recollections by the late Jules Laurens, the painter, which has just been published under the title of 'La Légende des Ateliers: 1842-1900.' Speaking of the operas 'Ernani' and 'Rigoletto,' the writer states, 'I asked Victor Hugo if he new Verdi personally. 'Verdi!' exclaimed the poet, 'he is a wretch!' I am not a Shakespeare, and I do not know whether Verdi is the equal of either a Rossini or a Donizetti; but I am dead set—not from personal motives, but with a view to the religion of art—against those who have musicated (*musiqué*), 'Hernani,' 'Lucrezia Borgia,' 'Le Roi s'amuse,' 'Ruy Blas,' and so forth. If I had been given the chance of holding the as yet unpublished score of Rossini's 'Othello' in my hand, while standing near a big fire, I should have thrust that music into the flames, *sans peur ni reproche*. And similar treatment should have been meted out to the 'Faust' of Gounod, the 'Hamlet' of Thomas, and other similar falsifications. Speaking from an æsthetic point of view, all this kind of thing resembles nothing so much as a painted Venus de Medicis, modelled in wax and rotating in the window of a coiffeur! On the other hand, it is well known that the great poet distinctly favoured the introduction of incidental music in his own plays. Indeed, it is on record—and an article recently published in *Le Ménestrel* recalls the fact—that he himself, on one occasion, suggested the melody to the refrain in the drinking song in 'Lucrezia Borgia' to Alexandre Piccini for the performance of the drama at the Porte Saint-Martin, by rhythmically beating out the measure upon the prompter's table. To that extent, then, even musicians may claim the French national poet, the centenary of whose birth has just been so magnificently celebrated in his native country, as having been one of themselves.

There still remains some leeway to be made up in provincial musical criticism—not that London newspapers are above reproach in this respect. An important journal with a large daily circulation recently referred to the *Overture* to the 'Hymn of Praise.'

Sir George C. Martin has been elected an Honorary Member of the Worshipful Company of Musicians.

We understand that Sir Frederick Bridge, the director of the music at the approaching Coronation Service, has completed his scheme for the music to be performed on that auspicious occasion. This scheme has been submitted to the Coronation Committee, who will take the pleasure of His Majesty the King on the proposals contained therein. In a short time, therefore, we may expect the programme of the music to be made public, and thus become available for general use.

At the first Court of the present reign, held by the King and Queen at Buckingham Palace, on the evening of Friday, the 14th ult., the King's Private Band played the following selection of music:—

Pas du Voile (Callirhoë) ... ..	Chaminade.
Andalous and Aubade (Le Cid) ... ..	Massenet.
Dance of Nymphs and Reapers (Tempest) ... ..	Sullivan.
Vision (Jeanne d'Arc) ... ..	Gounod.
Wiegand ... ..	Schubert.
Liebesgruss ... ..	Elgar.
Scherzo (Midsummer Night's Dream) ... ..	Mendelssohn.
May Song ... ..	Elgar.
Prelude and Gavotte ... ..	Saint-Saëns.
Conductor, SIR WALTER PARRATT.	

The interesting ceremonies connected with the Jubilee of Owens College, Manchester, included the conferring by the Victoria University of the degree, *honoris causâ*, of Doctor of Music on Mr. Adolph Brodsky, Principal of the Royal College of Music, Manchester, and on Dr. Hans Richter. In presenting Mr. Brodsky to the Chancellor of Victoria University (Earl Spencer), Dr. Hiles, Lecturer on and Examiner in Music of Owens College, said:—

It was with especial pleasure that he presented Mr. Brodsky, an artist renowned in all the great Continental schools of music, who—being entrusted with the management of the Manchester Royal College of Music,—had, by his never-failing geniality, his unwearied care for the welfare of those committed to his guidance, and especially by his self-denying exertion on behalf of those who, without assistance, could not grapple with the expense of a prolonged course of training, gained not only the respect, but the warm affection of those most closely associated with him in his work.

In regard to Dr. Richter, Dr. Hiles remarked:—

The work carried on by Sir Charles Hallé was so unique, and exercised so wide an influence not only in the North of England but throughout the whole kingdom, as to cause it to be felt that it could be fittingly continued only by a musician of world-wide celebrity—Dr. Hans Richter, the most renowned of living orchestral conductors, upon whom, years ago, the University of Cambridge conferred the honorary degree of Doctor of Music.

Montreal can boast of some excellent chorus singers. According to a correspondent, they created an immense effect in a public rehearsal of Mendelssohn's 'Elijah,' given in Windsor Hall, on the 5th ult., under the direction of Mr. W. O. Stewart Taylor. Our informant, who has had a wide experience of English choirs, both in London and the Provinces, writes:—

The singing of the choral numbers in 'Elijah' was most bright and intelligent; and characterized throughout by great breadth, fulness of tone, attack, precision, and clearness of enunciation. The choir was very evenly balanced, and their work gave evidence of most painstaking training. It would, indeed, be really difficult to give too much praise to the performance.

Any dismal forebodings in regard to the after effects of the orchestral concerts given at the Glasgow Exhibition last year, have not been justified by the results. It will be remembered that excellent concerts were given at popular prices, at which the Scottish Orchestra, under Dr. Cowen, played to huge and highly appreciative audiences. 'Will not these concerts damage the attendance during the regular winter season?' asked the pessimists. The best answer to that question is the fact that the subscription list of the season just closed shows an increase of £500 on that of last year.

Expectation that the L section of Dr. Murray's great English Dictionary would throw fresh light on the term 'ledger lines,' has resulted in disappointment. The great lexicographer disposes of the origin *léger* (a light line) as baseless. (Musical Dictionary makers please note.) He says that the origin of its use is not clear, but perhaps it can be traced to ledgers, horizontal poles of a scaffold, they being added one after another according to the requirements of the building in progress. The term, in this sense, has been traced to the year 1571. According to Dr. Murray, the earliest reference in musical treatises to Ledger lines appears to be Playford's 'Skill in Music,' 1700. We give the extract:—

Now, altho there is but Twenty-two Notes fet down in the Scale, *Musick* is not confin'd to that Number, but sometimes you'll meet with Notes both below and above what I have fet down (according to the Will of the Compofer) and then you add a Line or two to the five Lines, as the Song requires, those Lines so added being called *Ledger-Lines*.

A letter written by Mr. Charles J. Evans to THE MUSICAL TIMES of June, 1877 (p. 327), gives some interesting information on the subject.

We understand that the University of Cambridge proposes to confer the degree of Doctor of Music *honoris causâ* on Professor Horatio W. Parker, of Yale University, the distinguished American composer. Honour to whom honour is due!

The following reaches us from the banks of the river Clyde:—

#### MUSICAL TUITION.

5/6 PER QUARTER, or 12/- per Annum—Piano-forte and Organ Taught by Experienced Teacher: progress guaranteed. Address, 873, Telegraph Office.

The correspondent who favours us with this progress-guaranteed announcement calls the 12s. per annum 'a masterstroke of genius.' But some of the 'masterstroke of genius' may be on the part of the printer's boy, or even the master printer, in having transposed the figures 1 and 2. In any case the terms do not strike us as being exorbitant, considering that 'progress is guaranteed.'

At a Grand Champion Choral Contest which recently took place across the seas, the adjudicator, in making his award, is reported to have remarked on the various renderings of 'O great is the depth' ('St. Paul') in these terms:—

The *pin animato* was rather too slow.

The *pin animato* was as it should be.

The *pin animato* was better done by this choir than by those who sang before it.

We hope that all the choirs saw the point.



## A HUDDERSFIELD MUSIC-MAKING.

Huddersfield is not a very fertile field from an antiquarian point of view. It is true that the surrounding country contains some Druidical remains, that the adjoining township of Longwood was once a Roman station known as *Cambodunum*, and that the Castle Hill, Almondbury, is the site of a Saxon fortress. But Huddersfield itself—called in the Domesday Book *Odersfelt*, after the first Saxon colonist in the place—is an important business centre of a century's growth. Ninety years ago an entry was made in the Parish Church books to this effect:—

*Resolved*: That a standing constable to act as police-officer is highly necessary, and shall be elected for this township.

Five years later the church books record, as one of the duties of the aforesaid standing police-constable, that he had 'to visit the public-houses frequently.' Within living memory it was customary for the churchwardens to pay official visits, after the reading of the second lesson at Morning Prayer, to clear the churchyard of loiterers and dogs, and then to visit the public houses—of course, in an official capacity! A curious financial entry in the church books reads thus:—

1817. May 2, Paid Hedghogs, Weasles, & Co. 4s. 8d.

The musical history of Huddersfield may be said to have commenced with the year 1812, when a youth, Thomas Parratt, by name, just passing out of his teens, became the first organist of the Parish Church. The congregation, to avoid any difficulties that might arise in regard to charges on the church rate (then levied on the whole parish), raised an endowment, which was settled in trust to provide a salary for the organist in perpetuity. Mr. Parratt began his duties on December 25, 1812, and played at fifty Christmas services. He was succeeded by his son, Henry, who has played on forty similar occasions—thus father and son between them have officiated for ninety Christmas Days without a break—probably an unique record. A younger son of Thomas Parratt is Sir Walter Parratt, Master of the Musick to the King and organist of St. George's Chapel, Windsor.

It may not be without interest to give the specification of the first organ in Huddersfield Parish Church, erected by William Gray, in the year 1812:—

GREAT (8 stops).		
1. Double Diapason (to CC).	5. Twelfth.	
2. Open Diapason.	6. Fifteenth.	
3. Stopped Diapason.	7. Sesquialtera, III ranks.	
4. Principal.	8. Trumpet.	
CHOIR (5 stops).		
9. Stopped Diapason.	12. Fifteenth.	
10. Principal.	13. Violoncello.	
11. Flute.		
SWELL (6 stops).		
14. Open Diapason.	17. Cornet, III ranks.	
15. Stopped Diapason.	18. Trumpet.	
16. Principal.	19. Hautboy.	
COMPASS: Great and Choir, GG (no GG sharp) to $\sharp$ in alt., 58 notes. Swell, Tenor C to $\sharp$ in alt., 42 notes.		

Mr. Thomas Parratt (of whom we give a portrait) is to this day referred to in terms of high esteem. He was an excellent organist, and it is from him that his two sons have inherited their accompaniment gifts. In the old days of the West Gallery organ and singing pew, the quartet of soloists at Huddersfield Parish Church included the celebrated Mrs. Sunderland, known as 'the Yorkshire Queen of Song'—now an octogenarian—and Mrs. Lister Peace, the mother of Dr. A. L. Peace, himself a native of the town, and now organist of St. George's Hall, Liverpool. Thomas Parratt was not only the first professional musician

who started in practice in Huddersfield, but he worthily held the chief place there for half-a-century. A tablet placed in the South Gallery of the Parish Church records his worth in these words:—

In Memory of  
THOMAS PARRATT  
of this town,  
Who died 27 March, 1862,  
In the 70th year of his age.  
He was the first organist of this Church,  
and filled that office  
with zeal and ability during 50 years.  
This monument  
is erected by members of the congregation  
and other friends.

In addition to Mr. Henry L. Parratt, already referred to, the names of Mr. Joshua Marshall and Mr. John North must be mentioned as having done good work for the cause of music in the town for many years.



MR. THOMAS PARRATT (1793-1862),

ORGANIST OF HUDDERSFIELD PARISH CHURCH FROM 1812 TO 1862.

(From an oil painting by G. D. Tomlinson.)

The reputation of Huddersfield stands high as a music-loving centre. Its townsmen have gone forth to various parts of the world as organists and singers, and their attainments—as, for instance, Sir Walter Parratt and Dr. Peace—have given distinction to their birthplace. And then what shall be said of those glorious West Riding voices? The books of reference state that Huddersfield 'is the chief seat of the fancy woollen trade,' but the voices of the inhabitants thereof are anything but 'woolly.' Choral music has long characterised the town and surrounding country, and its deep-rooted traditions of magnificent tone and genuine enthusiasm are splendidly maintained in present-day attainments. The strongest proof of these precious qualities was furnished at

a concert of the Huddersfield Choral Society on the evening of the 7th ult.; but let us first take a peep at the early days of this vigorous Society.

The Huddersfield Choral Society was founded at the Plough Inn, Westgate, June 7, 1836. Here are a few extracts from its eight-and-twenty Rules and Regulations, as revised on December 16, 1842:—

I. That this Society shall be designated "The Huddersfield Choral Society," and shall have for its object the improvement of the talent and taste of this town and neighbourhood, in the performance of Sacred and Choral Music, Overtures, etc.; for which purpose meetings shall be held on the Friday on or before the full of the moon in every month.

There were no street lamps in those days, hence the full-moon reference. After very strictly laying down the law in regard to management, membership, subscriptions, &c., there is a reference to creature comforts in these words:—

IX. That on the Monthly nights each member shall have allowed three gills of ale, bread, cheese, etc.; and on the Quarterly, such other refreshments as shall be agreed upon by the Committee.

'Fines,' ranging from sixpence to five times that amount, figure largely in the Society's original constitution—a fine Society, one might call it. Here is a salutary rule:—

XIII. Should any member or members leave the Orchestra before the conclusion of any performance, without giving a satisfactory reason to the Leader, he or she shall be fined sixpence.

The next to be quoted might be liable to abuse, though it has the merit of novelty—

XXI. That at the Monthly meetings any member shall be allowed to give his or her opinion on any piece of music, providing it be done in a respectful, friendly and becoming manner; but not to stop, interrupt, or make any disturbance during the performance, on pain of forfeiting the sum of two shillings and sixpence for each offence, or be excluded.

Rules XXII. and XXVI. are of disciplinary excellence:—

XXII. Any member being intoxicated, or using obscene or abusive language, at any of the meetings, shall forfeit sixpence for each offence.

XXVI. That any member taking a copy away without first acquainting the Librarian, shall be fined two shillings and sixpence.

No one who is acquainted with Yorkshire folk and their warm-hearted camaraderie could doubt that one of the fundamentals of the Society was a fostering of a social spirit, but socialism was tabooed. Rule XXVIII. reads:—

That no person shall be a member of this Society, who frequents the "Hall of Science" or any of the "Socialist Meetings," nor shall the Librarian be allowed to lend any copies of music (knowingly) belonging to this Society to any Socialist, upon pain of expulsion.

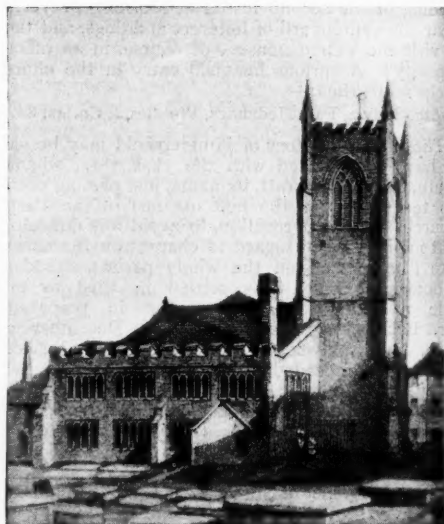
At the present time the Society—which is eighty years old—consists of 345 singing members, distributed thus:—

SOPRANOS .. .. .	116
ALTOS (19 males) .. .. .	86
TENORS .. .. .	72
BASSES .. .. .	71
Total .. .. .	345

Thirty years ago there were only two contraltos in the choir, and the men who sang the alto part thought nothing of changing their registers, with ludicrous effect, in such a phrase as 'And the glory of the Lord.' At the present time, members are

admitted into the Society 'if approved by the Committee,' the gentlemen paying an entrance fee of two shillings and sixpence, the ladies being admitted free. The Society possesses a fine library of choral works, ranging from 'The Messiah' to 'King Olaf.' A new departure was taken at the beginning of the season 1901-2 by the appointment of Dr. Henry Coward, of Sheffield, to the office of conductor. This happy arrangement has had a marked effect upon the Society in more respects than one. Many of the members had got into the way of attending the rehearsals only as a duty; others, being less dutiful, became very lax in this respect; but now, under Dr. Coward's inspiring leadership, the weekly practisings have become a real pleasure to all concerned, and this vigorous Society has entered upon a new lease of life. Enthusiastic devotion to a cause is half the battle of success.

The 230th concert of the Society took place in the Town Hall, Huddersfield, on the 7th ult., when the programme comprised Mendelssohn's 'Hymn of



THE OLD PARISH CHURCH, HUDDERSFIELD.  
(From an old print kindly lent by Sir Walter Parratt.)

Praise,' and 'Athalie,' both works being performed in the presence of a large and enthusiastic audience. The band of sixty-six performers, for the most part local, we are glad to say—gave a good account of themselves in Mendelssohn's more familiar work. Miss Agnes Nicholls—in excellent voice, and full of artistic energy—Madame Annie Phillips, Miss Emily Berry, Madame H. England, Miss Ethel B. Ramsden, and Mr. Joseph O'Mara, were the soloists, while Mr. J. Edgar Ibeson—an excellent pianoforte accompanist, by-the-way—rendered good service at the organ.

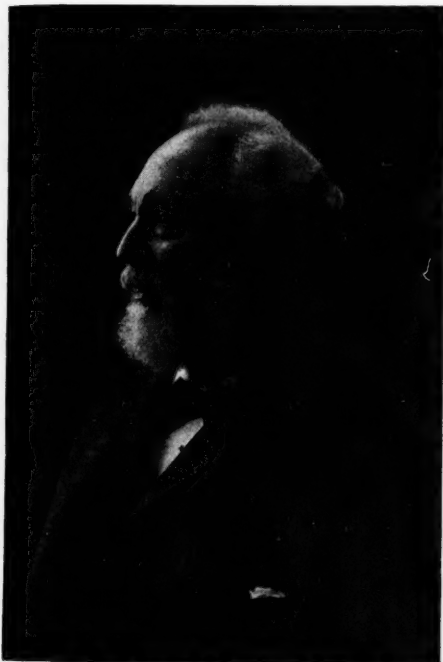
The honours of the evening were, however, carried off by the choir. How magnificently they sang those Praise choruses of Mendelssohn! Tone, attack, and pure intonation were not the only commendable features of the choral performance; intelligence and enthusiasm—and, indeed, refinement, as in 'I waited for the Lord'—were present to a very marked degree. The ease with which the sopranos took their high B flats, and the electrifying F's and G's of the tenors were, indeed, thrilling to a degree. The altos and basses were

no less fit, and the choir was one about which any conductor and any town might boast. It would be invidious to single out any special point of excellence when all reached the high-water mark; but the unaccompanied strains of *Nun danket* ('Let all men praise the Lord') greeted the ear with a peculiar beauty that will not soon be forgotten. 'Athalie'—of which, it may be observed, the overture was composed by Mendelssohn in London, during his visit of 1844—had not, we were informed, been sung by the Society for some twenty-five years, therefore the music was much less familiar to both band and chorus than the earlier work which formed the first part of the programme, but the March of the Priests made its usual effect. It only remains to be said that Dr. Coward conducted with that exuberance of spirit which characterises everything he takes in hand, including

method of conveyance from place to place was 'Shanks's mare,' and a walk of eight miles over the hills to get to the rendezvous was a mere nothing to those enthusiastic music lovers. Places like Honley, Brighouse, New Mill, were visited in rotation; and it was a common experience, for instance, to walk to New Mill on a Saturday afternoon, have 'a good sing,' then supper, leave the place of rehearsal at about eleven o'clock, walk home in the moonlight, and yet be at church at 9.30 on the following (Sunday) morning, ready for rehearsal, and as fresh as cucumbers!

No less enthusiastic is the honorary secretary of the Society, Mr. John Eagleton, who, like Mr. Ben Stocks, is a fine specimen of an amateur musician and a sturdy Yorkshireman, yet genial withal. A native of Huddersfield, Mr. Eagleton joined the Society forty years ago. Six years later he was placed on the Committee, and, since 1872, he has been the ever-alert Secretary. History says that Mr. Eagleton has not been altogether unacquainted with burnt cork; but in 1870 he took up the more serious study of the bassoon. He and Mr. Cyril Spottiswoode are the only amateur double-bassoon players in this country and Mr. Eagleton has played his monster instrument at the Handel Festivals, and at several London concerts. With such a trio of able officers as Ben Stocks, John Eagleton, and Henry Coward, and with such splendid singers as those who form the chorus, the Huddersfield Choral Society bids fair to sustain the reputation of the West Riding of Yorkshire as the Home of the Oratorio.

DOTTED CROTCHET.



MR. BEN STOCKS,  
PRESIDENT OF THE HUDDERSFIELD CHORAL SOCIETY.  
(Photograph by Mr. John E. Shaw, Huddersfield.)

his baton. He is evidently the right man in the right place as conductor of the Huddersfield Choral Society. Long may it flourish under his invigorating sway!

Huddersfield, like other cities and towns, is to be congratulated on its Choral Society officers:—Mr. Ben Stocks, the President, and Mr. J. Eagleton, Secretary, as chiefs, though yeoman service has been rendered by Mr. William Harrop, Mr. J. A. Wrigley, J.P., and Mr. J. J. Grist, members of the committee. In the course of a pleasant chat (after the concert) at the Borough Club—located in the very house in which the Parratt family resided—Mr. Ben Stocks relates the story of his early music-makings in Huddersfield forty or fifty years ago. It was then the custom to meet for a feast of song, on the Friday nearest the full moon, in various neighbouring towns and villages. The

#### NOTES ON SOME FORGOTTEN SYMPHONY COMPOSERS:

C. PH. E. BACH, DITTERSDORF, AND IGNAZ PLEYEL.

BY PROFESSOR NIECKS.

The Programme of Professor Niecks's Fourth Historical Concert, 'Some Forgotten Symphony Composers,' given at Edinburgh on February 19th, contained the following interesting introductory remarks.

To recall the forgotten, or, rather, to disinter the buried, is profitable in more than one respect. It enables us to realise tastes, styles, and personalities of the past better than the most graphic of descriptions can do, enables us to learn the lesson that older forms may be different phases without being lower stages of development, and enables us to prove the fact that many things shelved are worthy to be brought forth again.

C. PH. E. BACH (1714-88), the son of J. S. Bach, he whom Haydn and Mozart called their father, was a cultivator of the 'gallant' style (so-called in contradistinction to the contrapuntal and fugal style), and one of the chief developers of the modern sonata. As a composer of sonatas he is better known than as a composer of symphonies. From 1741 to 1776 the master composed, however, as many as eighteen symphonies, five of which were printed in his life-time, and four of these reprinted in 1860. Characteristic of C. Ph. E. Bach's works are liveliness of imagination and variety of form. The masterly Symphony in D, among others, illustrates this strikingly. It consists of three movements—the first a well-developed, spirited *Allegro di molto*, the second a short, singing *Largo* of only twenty-seven bars, and the third a nimble, by no means long, *Presto*. The unconventionality of the composer comes out in the continuity of the work (the first movement leads into the second, the second into the third); it comes out

in the keys of the movements (D, E flat, D); and in the thoughts, form, and instrumentation. In the first movement we have highly developed, but freely treated modern sonata form, in the last movement, freely treated modernised old sonata form.

IGNAZ PLEYEL (1757-1831), a pupil of Wanhall and for five years of Haydn, was one of the most popular composers of his time, and enjoyed such a reputation that when Salomon brought Haydn to London in 1792, to be the principal attraction at his concerts, the directors of the Professional Concerts engaged Pleyel for their concerts as a counter attraction. Master and pupil in becoming rivals remained friends. Pleyel was neither a man of genius nor an imposing personality, but a musician of great talent who had mastered the craft of his art and knew how to write pleasingly and effectively. Neither his form nor his matter requires comment—both are obvious.

CARL DITTERS VON DITTERSDORF (1739-99), another very popular composer, gave to the world not only a great number of symphonies, string quartets, and other instrumental compositions, but also oratorios and operas. One or two of his comic operas are still occasionally performed in Germany, some of his string quartets have been recently revived, and in 1899 there were printed at Leipzig six programme and two other symphonies, an overture, and a divertimento for orchestra. We are concerned now, not with his symphonies in general—of which he is said to have written about eighty—but with his programme symphonies, the best produced before Beethoven. They are twelve in number, were composed in 1783-85, and are based on scenes from Ovid's *Metamorphoses*, indicated by a verse or two placed above the movements. Three of these symphonies were printed during the composer's life-time, three of the unprinted were discovered at the Dresden Library in 1896, and the fate of the other six is still unknown. The form of these compositions, although sometimes influenced by the programme, adheres as a rule to the lines of absolute music, to those of the Haydn-Mozart period. There are always four movements, or rather divisions—one in first-movement sonata form (not, however, always the first), one a minuet, one an orthodox slow movement, and one of a different disposition, mostly with several changes of *tempo*. Of material tone-painting there is not a very great deal; and what there is, is artistic.

Much foolish programme music has been written, but still more foolish criticism has been written on programme music. You have only to misinterpret the intentions of the composer, or to dwell upon a subordinate detail as the main feature, and infinite scope for ridicule will present itself to you. Of Ditters von Dittersdorf's twelve symphonies, one is based on the well-known story of Actæon, who surprises Diana bathing, and is by the angry goddess changed into a stag, and then hunted and torn to pieces by his own dogs (*Metamorphoses* III., 144-252); and another is based on the less-known story of Latona and the Lycian peasants, which can, however, be told in almost as few words. The mother of Apollo and Diana, persecuted by Juno, comes to a lake in Lycia, and is about to slake her thirst, when rustics, gathering bulrushes, forbid her, and not only remain deaf to her entreaties, but even insult her. To revenge herself she transforms them into frogs (*Metamorphoses*, IV., 313-381). Now, does Dittersdorf make the impossible attempt of telling these stories? Nothing of the kind. What he does is this. He merely illustrates certain situations of the stories musically, just as artists of the pencil, burin, and brush do pictorially without blame and hindrance from any one. The first symphony illustrates: in

the first movement, Actæon and his companions hunting; in the second movement, Diana, surrounded by her nymphs, bathing in a sylvan stream; in the third, Actæon surprising Diana; and in the fourth, Actæon fleeing, pursued and killed by his dogs. The second symphony illustrates: in the first movement, the simple ways of the rustics, both rude and idyllic; in the second, the beseeching words of Latona, and the brutal refusals of the peasants; in the third, their churlishness and jeers; and in the fourth, Latona's appeal to heaven (*Adagio*), and rage and curse, 'Live, wretches, ever in the pool' (*Vivace*), and, in conclusion, the croaking of the frogs. What, however, will strike the hearer immeasurably more than the indication of croaking (by the horns) towards the end of the latter symphony, and the yelping of dogs in the first and last movements of the former, is the freshness, expressiveness, and beauty, often, indeed, exquisite beauty, of the pictures represented by the composer in the several movements.

The programme consisted of the following four symphonies, played by an orchestra of twenty-six players selected from the Scottish orchestra (leader, Mr. F. Siegl), and conducted by Professor Niecks:—

#### I. CARL DITTERS VON DITTERSDORF (1739-99):

*The Transformation of Actæon into a Stag.* No. 3 of the Symphonies after Ovid's *Metamorphoses* (composed about 1783-85).

- (a) Allegro, 6-8.  
*Cum juvenis placido per devia lustra vagantes  
Participes operum compellat Hyantius ore.*  
... sated with the chace, Actæon stood,  
And hail'd his comrades wand'ring thro' the wood.
- (b) Adagio (più tosto Andantino), C.  
*Hic dea silvarum venatu fessa solebat  
Virgineos artus liquido perfundere rore.*  
Here Dian lov'd to cast her cares aside,  
And bathe her virgin body in the tide.
- (c) Tempo di minuetto, 3-4.  
*Ecce nepos Cadmi.*  
Thither Actæon wanders.
- (d) Finale, Vivace, C.  
*Dilacerant falsi dominum sub imagine cervi.*  
On ev'ry side the ruthless blood-hounds pour'd,  
And mangling tore their metamorphos'd lord.

#### II. CARL PHILIPP EMANUEL BACH (1714-88).

Symphony in D major (1776).

- (a) Allegro di molto, C.
- (b) Largo, 3-4.
- (c) Presto, 3-8.

#### III. CARL DITTERS VON DITTERSDORF (1739-99):

*The Transformation of the Lycian Peasants into Frogs.* No. 5 (in the now printed, No. 6 in the original order) of the symphonies after Ovid's *Metamorphoses*.

- (a) Allegretto non troppo Presto, C.  
... *agrestes illic fructuosa legebant  
Vimina cum juncis gratamque paludibus ulvam.*  
... certain hinds stood by  
The lake, collecting water-lilies, weeds,  
Twigs of pale osier, rushes, sedge, and weeds.
- (b) Adagio, ma non molto, 2-4.  
*Quem non blanda deae potuissent verba movere?*  
What heart could eloquence like this withstand?
- (c) Minuetto, 3-4.  
*Hi tamen orantem perstant prohibere.*  
Yet with abuse, and rude assault beside,  
The heartless monsters drive her from the tide.
- (d) Finale—alternately Adagio, 3-8, and Vivace, ma moderato, C.  
*Vox quoque jam rauca est.*  
Hoarsely they croak.

#### IV. IGNAZ PLEYEL (1757-1831):

Symphony in C major (composed about 1790).

- (a) Allegro assai, C.
- (b) Andante grazioso, 3-8.
- (c) Minuetto, 3-4.
- (d) Allegro assai, 2-4.



## A CAMBRIDGE COLLEGE CONCERT.

(BY ONE WHO WAS THERE.)

A College Concert in an University town is naturally associated with mere man. But why should not 'sweet girl graduates' court the muse in concerted strains? A highly satisfactory answer to this question was furnished at the concert given by the Newnham College Musical Society, on the evening of the 11th ult. This enjoyable function took place in the beautiful Clough Hall (the exterior of which is shown in our illustration), a spacious and graceful building erected to the memory of the first Principal of Newnham, Miss Clough, whose name and deeds are held in reverent remembrance far beyond the confines of the College she loved so well, and its location, Cambridge.

Before setting forth the programme of the concert, it may not be without interest to give a short history

of the N.C.M.S., from some particulars kindly supplied by Miss Elles, one of the Fellows of the College and conductor of the orchestra.

The Newnham College Musical Society was founded in 1882, in response to a desire expressed by several students that some organised musical practices should be held in the College. It was decided that during the winter term, meetings should be held once a week to practise choral works, and the Society was fortunate enough at the outset in securing the valuable services of Dr. A. H. Mann as its conductor. Ever since that date, in spite of the increasing demands upon his time, Dr. Mann has always remained the guiding spirit of the Society, and it owes much to his kindly interest in its welfare.

In a College Society whose members must of necessity be continually changing, and whose hours for practice are strictly limited, there must be good and bad seasons, and the N.C.M.S. has had its share of both. Some important works have, however, been studied from time to time, and among these may be mentioned Kiel's 'Stabat Mater,'



NEWNHAM COLLEGE, CAMBRIDGE.

THE CLOUGH HALL IS SHOWN ON THE RIGHT OF THE PICTURE.

(Photograph by Mr. W. Clennett, Cambridge.)

Rheinberger's Mass, the Mendelssohn motets, and, quite recently, Elgar's 'Snow' and 'Fly, Singing Bird.' The Orchestral Society has only been in existence for six seasons, and, like the Choral Society, aims at meeting once a week.

There is also in the College a small private musical society called the Raleigh Musical Society, the members of which are elected according to merit, and may never exceed twenty in number. Admission is eagerly sought, but applicants often fail to reach the required standard. This Society meets in the students' rooms to practise glees and instrumental trios and quartets.

The stringed orchestra consists of twelve players—eight violins, two violas, and two violoncellos—and forty-seven voices form the chorus. Criticism would of course be out of place in recording so

pleasant a College function; moreover, it would be invidious to mention individuals when all did so well; but reference may be permitted to the refined and artistic interpretations of the whole of the evening's music—purely for the love of the thing. The beautiful strains of Pergolesi's 'Stabat Mater' are as welcome as ever, and after a verse of the National Anthem, audience and performers intermingle, and the pretty scene is changed to a duet of tea and conversation, the pleasant blend of which concludes a very enjoyable evening's music.

The selection of music performed at the said invitation-concert, under the direction of Dr. A. H. Mann, was as follows, the orchestra being conducted by Miss Elles:—

## PROGRAMME.

ORCHESTRA	Dances from 'Nell Gwyn,' Nos. 1 and 3. ... <i>German.</i>
GLEE	... 'Serenade' ... <i>Schubert.</i>
	A. E. LEWIS, E. G. WILLCOCK, N. E. JESSOP,
	K. W. RIGBY, E. G. WOODGATE.
VIOLIN SOLO	... 'Canzone' ... <i>Carl Bohm.</i>
	M. L. DUNCAN.
SONG	... 'Oh! bid your faithful Ariel fly' ... <i>Linley.</i>
	E. G. WILLCOCK.
PIANO TRIO	Largo from Trio in G Major, Op. 1, No. 2 ... <i>Beethoven.</i>
	M. L. DUNCAN, D. M. PENNYCUICK, M. K. WELSH.
SONG	... 'Die Junge Nonne' ... <i>Schubert.</i>
	J. DIVER.
PIANO SOLO	... 'Liebeslied' ... <i>Schumann-Liszt.</i>
	E. NEWCOMB.
CHORUS	... 'Stabat Mater' ... <i>Pergolesi.</i>
	N.C.M.S., N.C.O.S.

## SOLOISTS.

E. A. R. MOXON, E. G. WILLCOCK, E. M. YATES,  
J. C. FORSYTH, C. J. GASKELL, N. E. JESSOP, K. W. RIGBY,  
M. K. SPENCER, W. M. WEST.  
'GOD SAVE THE KING.'

## Church and Organ Music.

## A FAMOUS OLD REPEAT-TUNE.

'Miles's Lane' is one of the few remaining repeat-tunes so beloved by our grandfathers. The obscurity of its origin is in inverse ratio to its long life and extraordinary popularity. So far as can be ascertained, it made its appearance in a monthly periodical called the *Gospel Magazine*, for November, 1779, in the form shown in our facsimile reproduction. From this it will be seen that both words and music were anonymous. Five months later, in the same magazine (April, 1780), there appeared, again anonymously, but without music, the complete hymn of eight stanzas. An editorial foot-note says: 'For the music of this hymn, see our Magazine for November, 1779.' The words can be traced to Edward Perronet, a lay preacher of Canterbury.

William Shrubsole, the composer of the tune, is otherwise obscure. The son of Thomas Shrubsole, farrier, he was born at Best (or Betts) Lane, Canterbury, where his father worked in the smithy. He was baptized at All Saints' Church, January 13, 1760, and from 1770 to 1777 he was a chorister in the choir of Canterbury Cathedral, during the organistship of Samuel Porter. He subsequently settled in London as a teacher of music, two of his pupils being William Russell, organist of the Foundling, and Benjamin Jacob, organist of Surrey Chapel, both of whom made their mark. Shrubsole can next be traced as organist of Bangor Cathedral in 1782 (*etate* 22), which post he held for two years. The following extracts from the Cathedral records speak for themselves:—

September, 1782. William Shrubsole was named Organist with a Salary of forty guineas a year, payable, from the 22nd day of August last, from which time he has attended the duties of the Organist's place in a manner so satisfactory and promising that we think proper for his encouragement to direct the Treasurer to pay him also the sum of eight guineas towards the expenses of his journey, the removal of his Harpsichord and other effects from London to Bangor.

October, 1783. Mr. William Shrubsole the Organist of this Church, having given great offence to the Dean and Chapter, by his close connection with one Abbott, late of this place, as by his frequenting Conventicles, that Mr. Dean be empowered to discharge the said William Shrubsole from his place of Organist, if the said Abbott, (who is supposed to be gone to reside in Dublin) shall at any time hereafter return in order to abide in the town of

Bangor, or the neighbourhood thereof, or if the said William Shrubsole shall be found to frequent any Conventicle or Religious Assembly, where anything is taught which is contrary to the Doctrine or discipline of the Church of England.

December, 1783. That William Shrubsole be employed to play on the Organ of our Cathedral Church till Lady-day next and no longer, that in case it should not be convenient for him to continue in that employment till Lady-day next, he shall be at liberty to leave it before that time, and shall be paid the full allowance to Ladyday next notwithstanding.

## HYMN.

FACSIMILE OF THE ORIGINAL FORM OF THE TUNE  
MILES'S LANE, REPRODUCED FROM THE  
GOSPEL MAGAZINE OF NOVEMBER, 1779.

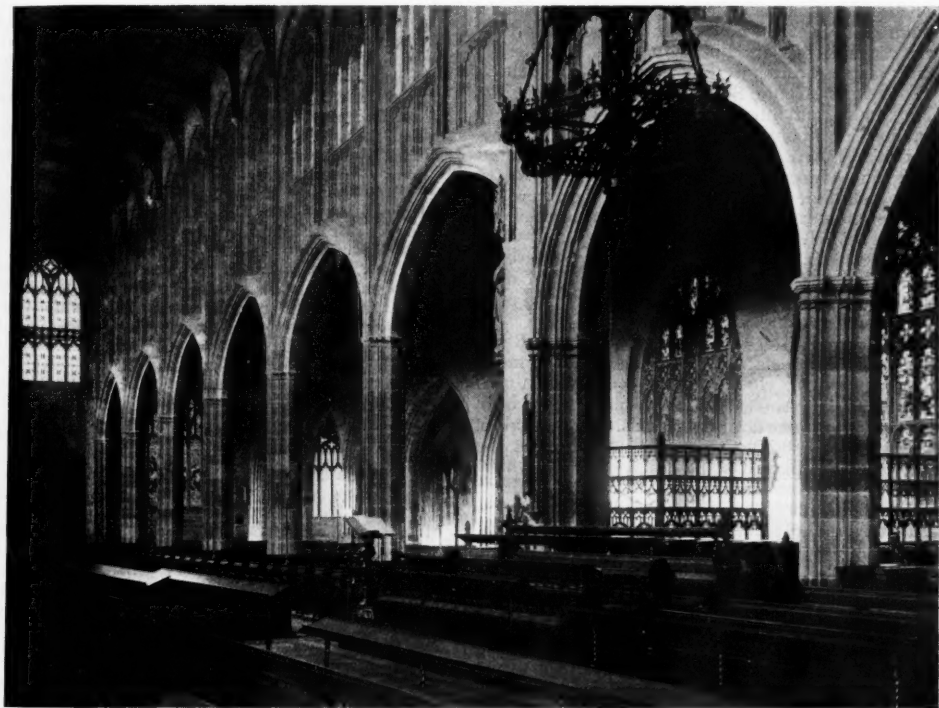
After his apparently arbitrary dismissal from Bangor, Shrubsole returned to London and became organist of Spa Fields Chapel (Countess of Huntingdon's Connexion). He held that appointment till his death, which took place, at the age of forty-six, on January 18, 1806. He is buried in Bunhill Fields, Finsbury; his tombstone now bears the first strain of his famous tune, added to the record of his name and dates, at the instigation of the present writer. This William Shrubsole must not be confused with his namesake, a Bank of England clerk, the author of the lines beginning 'Arm of the Lord, awake, awake!' and other hymns.

In regard to the origin of the music, it is said to have been composed by Shrubsole in the organ loft of Canterbury Cathedral, but this needs confirmation. The late Major G. A. Crawford was of opinion that Perronet showed the words to his young musical friend, who thereupon wrote the tune. Perronet held Shrubsole in high esteem. He appointed him one of his executors, and bequeathed him some property at Wandsworth. The concluding clause of his (Perronet's) testamentary depositions quaintly reads thus:—

Lastly, I do here give and bequeath all and every property I am at this time or may at the time of my decease be possesst of both real and personal to the afore-mentioned Mr. William Shrubsole . . . and to the male heirs of his body lawfully begotten to be by them . . . possest, enjoyed, and disposed of as they shall see

meet, for ever, in consideration of his respect for me his services to me and that fine and disinterested affection he has ever shown me from our first acquaintance even when a proverb of reproach cast off by all my relations disinherited unjustly and left to sink or swim as afflictions and God's providence should appoint.

The name 'Miles's Lane' in all probability owed its origin to an old Meeting House which formerly stood in Meeting House Court, leading off Miles's Lane, Upper Thames Street, close to London Bridge. The building was demolished about 1831 when the approaches to the new bridge were made, but the thoroughfare (doubtless a corruption of St. Michael's Lane) still exists, as does also a portion of the court in which the old Meeting House formerly stood.



ST. MICHAEL'S CHURCH, COVENTRY.

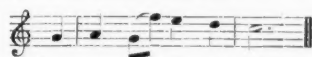
(Photograph by Mr. Fred J. Harker, Assistant Organist and Secretary of the choir.)

A glance at the facsimile reproduction will show that the tune has been much altered by editors of hymnals, many of whom have spared no pains to elaborate the simple form of the refrain not only by destroying its climatic character, but by clothing it with all sorts of inconsistent harmonies. The melody, too, has not escaped their tinkering hands. For example, in 'Hymns Ancient and Modern' the last melody-note of line 2, instead of proceeding down to the key-note, is made to ascend to the third of the scale, an unwarrantable alteration which suggests this change in the words:—

Let angels prostrate rise!

A certain Scotch editor, who has had many followers

North of the Tweed, had the audacity to change the melody of the second line thus:—



Let an gels pros-trate fall.

It is no wonder that this outrageous piece of tinkering caused an eminent Scotch divine to say to Precentors: 'As they would deprecate being regarded barbarians, let those Precentors not intermeddle with this gorgeous tune who cannot guide a congregation in the singing of it without taking the octave [seventh] at the end of the second measure. It produces the sensation as if one would vomit!'

## ST. MICHAEL'S CHURCH, COVENTRY.

One of the largest parish churches in England is that of St. Michael's, Coventry. With its imposing spire, rising to a height of 300 feet, it is a noble specimen of lighter Gothic architecture. For at least a century, music has been a prominent feature of this beautiful Midland church. An organ, built by Thomas Schwarbrook in 1733, was considered the masterpiece of that eminent artist. It cost £1,400, a large sum in those days, and contained three remarkable stops—the *harp*, *lute*, and *dulcimer*; but, in consequence of 'the difficulty of keeping the strings in tune,' they were removed in 1763. The instrument was opened in May, 1733, by Dr. Thomas Deane, to whom was given the post of organist at a salary of £40 per annum. To Dr. Deane succeeded Capel Bond, a famous anthem composer of his day, and the conductor of the first Birmingham Musical Festival, held in the year 1768.

The next organist of note was Mr. Edward Simms, appointed in 1828, who worthily discharged the duties for the long period of sixty years. During his organistship, oratorios were performed in the church by the Coventry Choral Society. Upon the retirement of Mr. Simms, and after the church had been restored at a cost of about £50,000, the Vestry, in 1886, appointed Mr. A. Herbert Brewer, who officiated at the fine four-manual organ of fifty-four stops, built by Father Willis. Upon the departure of Mr. Brewer as music-master of Tonbridge School, Mr. (now Dr.) H. C. Perrin was appointed, and when he left (in 1898), to become organist of Canterbury Cathedral, Mr. Walter Hoyle, sub-organist of Exeter Cathedral, one of 227 competitors, obtained the post, the adjudicator being Sir Walter Parratt.

Mr. Walter Hoyle, who is a Fellow of the Royal College of Organists, has continued the Sunday evening and Bank Holiday organ recitals instituted by his predecessors, two of whom have been appointed to important cathedrals. A perusal of the service-lists shows the ambitious nature of the music sung and played at St. Michael's, and which, we are assured, reflects great credit on Mr. Hoyle and the members of his choir. These few words on one of Tennyson's 'three tall spires' furnish the opportunity for expressing regret at an unfortunate slip of the pen in our last issue (p. 169). The church from which Mr. C. H. Moody proceeds to the organ loft at Ripon Cathedral, should have been given as Holy Trinity, and not St. Michael's, Coventry, of which latter church Mr. Walter Hoyle still retains the organistship.

Dr. A. L. Peace, organist of St. George's Hall, Liverpool, gave two recitals on February 24 and 25 in the Town Hall, Manchester, when his programmes included an Air with Variations in B flat by Dr. Henry Hiles—a graceful compliment to an esteemed musician resident in Cottonopolis.

The name of Sir John Goss should be added to the list of Composers of the Chapel Royal (p. 92 of February issue). He held the office from 1856 till his death, in 1880; he also occasionally played the organ at the services in the Chapel.

## SPECIAL SERVICES.

At Canterbury Cathedral, on February 20, Mendelssohn's 'St. Paul,' with full band and chorus: an excellent performance under the direction of Dr. H. C. Perrin. —On the 16th ult., at Brixton Church, Spohr's 'Last Judgment,' by the Brixton Oratorio Choir of one

hundred voices and full professional orchestra; one of the admirable oratorio services on Sunday afternoons organised by Mr. Douglas Redman.—The second annual performance at Christ Church, Westminster Bridge Road, of 'The Last Night at Bethany,' also on the 16th ult., under the careful guidance of Mr. J. R. Griffiths, with Dr. F. Abernethy at the organ.

## ORGAN RECITALS.

Dr. A. B. Plant, St. John's, Horninglow (Concerto Grossi, Corelli).—Mr. J. H. Bannister, Town Hall, Burton-on-Trent (Scherzo, Haydn).—Mr. Thomas J. Crawford, St. Clement Danes, Strand (Finale from G minor Sonata, Carl Piutti).—Mr. R. H. Turner, Parish Church, Portsmouth (Postlude in D, R. H. Turner).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Première Suite, Borowski).—Mr. Thomas Curry, St. Stephen's, Walbrook, City.—Mr. A. E. Thorne, St. John the Evangelist, Drury Lane (Festal March, E. H. Thorne).—Mr. C. H. Moody, Christ Church, South Banbury (Suite in A major, Felton, and Evening Song, E. C. Bairstow).—Mr. William Rigby, New Road Congregational Church, Bury (organ duet—with Mr. Walter Ramwell—illustrating Psalm 42, vv. 6, 7, 8, 10, by Merkel).—Mr. Nelson Govier, St. Clement Danes, Strand (John E. West's Allegro Maestoso in D).—Mr. Ernest H. Smith, St. Bede's, Liverpool (Adagio in E, Merkel).—Mr. W. R. Hedden, Church of the Incarnation, New York (Concertsatz in C minor, Thiele).—Dr. Bunnett, St. Peter's Wesleyan Chapel, Norwich.—Mr. Percy C. Mull, Holy Trinity, Richmond (Fantasia on an air by G. Rode, Best).—Mr. Thomas Curry, St. Stephen, Walbrook.—Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester (Sonata in A minor, Rheinberger).—Mr. W. E. Kirby, Parish Church, Fenny Stratford (Toccata in G, Dubois).—Mr. I. Charles Long, St. James's, Marylebone (Intermezzo, Hollins).—Mr. Westlake Morgan, St. Mary's, Beaumaris (Fantasia in C minor, Hesse).—Mr. W. R. Hedden, Church of the Incarnation, New York (Concertsatz in C minor, Thiele).

## ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. A. T. Lee Ashton, St. Paul's, York Place, Edinburgh.  
Mr. William Bradley, Christ Church, Armley, Leeds.  
Miss Trotter Brown, Rosebank Wesleyan Church, Cape Town.  
Mr. T. Hume Dunlop, the Congregational Church, Waterloo, Liverpool.  
Mr. H. A. Fricker, St. Michael's, Chard, Headingley.  
Mr. William E. Jones, sub-organist of Bangor Cathedral.  
Dr. A. W. Marchant, Public Hall, Stirling, and conductor of the Stirling Choral Society.  
Mr. Harold Oswald, St. Andrew's Church, Newcastle-on-Tyne.  
Mr. Frederick E. Sparrow, Canonbury Presbyterian Church.  
Mr. H. J. Taylor, the Town Hall, Dover.  
Mr. H. M. Turton, St. Aidan's Church, Leeds.  
Mr. Walter G. Withers, St. Mary's, Edgill, Liverpool.

Mr. Montague Borwell, Assistant Lay Vicar of Westminster Abbey.  
Mr. Harry Collins and Mr. John G. Cooke (Basses), Bangor Cathedral.  
Mr. Edwin Gellett (Bass), St. Martin-in-the-Fields.  
Mr. Joseph Jevons (Tenor), Ripon Cathedral.  
Mr. P. R. Millard (Alto), Bangor Cathedral.  
Mr. R. R. Morris (Bass), Southwell Cathedral.  
Mr. Llewelyn Roberts (Bass), Carlisle Cathedral.

ROYAL ACADEMY OF MUSIC.—The following prizes have been awarded:—The Llewelyn Thomas Prize, to Thérèse Grabowski, a native of Garelochhead, Dumbartonshire; the Evill Prize, to George Henry Gardner; the Goldberg Prize, to George Clowser; the Sterndale Bennett Prize, to Florence Reeves; the three last named are natives of London.



## Reviews.

## MUSICAL LITERATURE.

*Life of Wagner.* Being an authorised English Version, by Wm. Ashton Ellis, of C. F. Glasenapp's 'Das Leben Richard Wagner's,' Vol. II.

(Kegan Paul, Trench, Trübner and Company, Limited.)

The first volume of this interesting life (noticed in our issue of February, 1901) ended with an extract from a letter written by Wagner to Schumann in 1843, concerning his appointment of 'Königlicher Kapellmeister' at Dresden, and 'in high glee' he communicated that news. The second volume tells the story of that capellmeistership, which lasted for six years. These proved a time of sore tribulation, and the end of it was flight. Yet in it the seeds of future fame and future glory were sown. On October 20, 1842, his 'Rienzi' had been produced in that city, and in spite of the length (over six hours) of the performance, it proved an 'unquestioned victory.' On January 2 of the following year, the 'Flying Dutchman' was given, and another success was scored. Certainly no capellmeister ever entered on his duties under more auspicious circumstances. Two distinguished composers visited Dresden soon after the appointment; first, Berlioz, who conducted two concerts of his own compositions, and who was supported by Wagner at rehearsals with, to quote the words of the former, 'zeal and great readiness'; and next the famous Gewandhaus conductor, Mendelssohn, for a performance of his oratorio of 'St. Paul,' an appreciative notice of which, by Wagner, appeared in these columns in March, 1899 (Wagner on Mendelssohn's 'St. Paul').

With a performance of Mozart's 'Don Juan,' troubles soon began; the critics found fault with Wagner's *tempi*, and from high quarters came the order that 'the Kapellmeister should follow, not lead his band.' Spohr's visit to Dresden, resulting in his deciding to give the 'Flying Dutchman,' at Cassel, under his own direction, made some amends for these attacks on the conductor. This was also in 1843, and before the end of that year, Wagner had commenced his 'Tannhäuser.' The translation of Weber's remains from Moorfields to Dresden, and the visit of Liszt to that city, when for the first time he heard any of Wagner's music, were, in connection with Wagner, notable events of 1844. There is an amusing account of Spontini, who came to Dresden to conduct his 'La Vestale,' in which is told a little anti-Mendelssohn anecdote. In fact, nearly every time that composer is mentioned in the volume it is accompanied by a sneer more or less covert. This is to be regretted. Mendelssohn's *tempo* of a certain movement in Beethoven's Eighth Symphony may have been wrong; the performance, under his direction, of the 'Tannhäuser' overture at Berlin may have been a very bad one; his music to 'Antigone' may have deserved Spontini's cutting criticism; but these and other references seem to be made in an uncharitable spirit. Mendelssohn, like *Judy* in Mr. Punch's show, comes off badly.

On April 13, 1845, the score of 'Tannhäuser' was completed. One whole chapter is devoted to its production, and to the chorus of hostile criticism which it aroused. In a letter to Liszt, written about two months before the performance, Wagner speaks of himself as 'a poor German opera-composer, who will have enough to do if he gets his work a little way across the frontier of his province.' Then follows the account of the famous performance of Beethoven's Ninth Symphony on Palm Sunday, 1847. In Chapter VI., there is a telling account of 'Hiller's salon,' and of the notable painters, sculptors, writers, and musicians who assembled there week after week. At the end of this chapter and the beginning of the next, copious extracts are given from a very remarkable letter written by Wagner to Hanslick on New Year's Day, 1847, from which we see how deeply the question of the future of opera was engaging the attention of the former.

With Chapter VIII. we enter what may be termed the political arena. Although deeply interesting, all the events connected with von Lüttichau's hostility to

the Capellmeister, the 'revolutionary' tendencies of the latter, his disgrace and flight from Dresden, may be passed over in this brief notice, as only touched indirectly on Wagner's art-work. Chapter X., entitled 'Dramatist or Musician?' claims a moment's notice. The sketch of a *Rothbart* drama, its abandonment for *Siegfried's Tod*, which 'was never set to music,' the poetic sketch of 'Jesus von Nazareth,' all show curious stages in Wagner's mental evolution from opera to music-drama. Mr. Ashton Ellis's version is ably written, and, as usual, he provides useful Supplemental Notes, and an excellent Index.

*Shakespeare in Music.* By Louis C. Elson.

[David Nutt.]

This is a delightful book. Its intent and purpose—admirably carried out, let us add—may be estimated by its sub-title, which reads: 'A collation of the chief musical allusions in the plays of Shakespeare, with an attempt at their explanation and derivation, together with much of the original music.' Mr. Elson, who is already favourably known as an American writer on music, gives us a further clue in the Preface to the why and wherefore of his book. He says, after referring to how closely the great poet allied himself to the Divine Art, 'few of the readers of Shakespeare are aware of how much his musical material can be traced home; many are unable to follow some of the poet's most subtle metaphors because they are unfamiliar with the musical works to which he refers, or with the song or melody which enriches the scene. It is hoped that this effort may in some degree give light upon a few dark places in the text.' To say that it does, and moreover, in a very interesting manner, is not all the praise which is due to the book.

Mr. Elson refers to Shakespeare's appreciation of music and his technical knowledge of the art. Of the thirty-seven plays (including 'Titus Andronicus') only five are barren of allusions to music. Our author is of opinion that Shakespeare himself was a singer. An excellent point is made of the fact that the 'Elizabethan poets' and the literature of that period are, as school subjects, allowed to overshadow the musicians of that time; he well says: 'Farrant, Weelkes, Morley, Byrd, Orlando Gibbons, Dowland, Bull, Ravenscroft, Tye, Tallis, Willbye, Ford, and others, form a musical roll of honour that ought not to be thrown into the background by the list of *literati*; in fact, if the great name of Shakespeare be eliminated, the musical list may balance the poetic one.'

In connection with the Shakespearian themes which have inspired composers, we are told that 'Romeo and Juliet' has furnished the librettos of no less than seventeen operas, ranging from Bellini's 'I Capuletti ed i Montecchi'—with a female *Romeo*, a part loved by Madame Pasta—to a burlesque, entitled 'Rhum et Eau en Juliet.'

Mr. Elson says: 'It is a significant fact that almost all Shakespeare's musicians [performers] are pictured as Bohemians or vagabonds; but does not this portrayal accord with the general depreciation of professional singers and players in the great Bard's day?'

Our author refers to 'the startling transformation' which Shakespeare's words, put into the mouth of *Petruchio* ('The Taming of the Shrew,' Act. II., Sc. 1), have undergone in the process of concocting the words of Bishop's familiar *soprano* song 'Should he upbraid!' 'The above rhymes,' he says, in quoting the words of the song, 'are ticketed as being "by Shakespeare"!'

As this dainty little book will doubtless soon reach a second edition, we venture to point out the omission of the name of Sir Arthur Sullivan as a composer of Shakespearian music. The rather misleading statement (p. 53), that Dallam's organ in King's College, Cambridge, contained 'some tremendous pedal pipes,' needs amendment, as there were no actual *pedal* pipes in England at that time—1606. The book is printed in America and some of the music type examples need a little revision. May we in England be preserved from such an abbreviation as '*Allto molto*.' But these are minor blemishes in an attractive and illustrated volume which should interest many readers.

## CORONATION MUSIC.

- Coronation March.* By Edward German.  
*Coronation March.* By H. W. Wareing.  
*The Village Organist.* Coronation Number.  
*The Music for an Order for Special Services (Coronation) in South Africa.* By Charles Macpherson.  
*Eight Hymns with Tunes.* Suitable for use at services in celebration of the Coronation of His Majesty King Edward VII. By various authors and composers.  
*Now know I that the Lord.* Anthem by Myles B. Foster.  
*The King shall rejoice.* Anthem by Cuthbert Harris.  
*This is the day which the Lord hath made.* Anthem by Bruce Steane.  
*The King shall rejoice.* Anthem by E. Vine Hall.  
*The British King.* Words by Harold Begbie, music by A. A. Needham.

[Novello and Company, Limited.]

The march form, as a means of musical expression, typifies the pageantry associated with so stately a ceremony as a Coronation. The former of the two marches in our list, that by Mr. Edward German, consists of a dignified and diatonic theme in the key of D, with a characteristically melodious trio section in the sub-dominant. The composition by Dr. Herbert W. Wareing is of a more festive nature. It opens with ten bars of trumpeting, to which succeeds an animated chief melody, relieved, in due course, by the broad sweeping subject of the trio. Both marches are scored for full orchestra (Mr. German's for military band in addition), and arranged for organ, and pianoforte.

The Coronation number of the *Village Organist* is as practicable as it is cheap. It contains 'God save the King' in two simple forms suitable for congregational singing, and one with variations written by Mr. F. Cunningham Woods. Mr. Alfred Hollins specially contributes a King Edward Coronation March, in which towards the end he ingeniously introduces the melody of the National Anthem in the pedal part and in quadruple rhythm. The remaining marches are the popular 'Coronation' (from *Le Prophète*) by Meyerbeer, that in D, by Mr. Edward German, above referred to, and the evergreen *Scipio* of Handel, but herein printed in its original key—G, not D. Lastly, we have an arrangement of the Fanfare usually played by the State trumpeters during certain portions of the Coronation Service in Westminster Abbey.

A special service, based upon the ancient form and prayers to be found in *Liber Regalis*, and to be used on the day of the Coronation of King Edward VII., has been authorised by the Most Reverend the Archbishop of Capetown and Metropolitan for use in his own diocese, and, with the consent of his suffragans, throughout the Province of South Africa. The special musical settings of this service consist of 'Let thy hand be strengthened' (*Firmetur manus*), 'Zadok the Priest,' an Introit ('Behold, O God, our Defender'), and an Offertory ('Let my prayer be set forth'). All the above are from the able pen of Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, who has furnished simple and appropriate music well within the capabilities of parish choirs, and with the accompaniments arranged for playing on a harmonium. An edition of this service-book with words only has also been issued.

The Eight Coronation Hymns—written by Mr. A. C. Benson, the Rev. S. Childs Clarke, the Bishop of Durham, Canon Rawsley, and others—have been set by Mr. A. H. Brewer, Dr. Elgar, Mr. Myles B. Foster, Mr. Alfred Hollins, Sir George Martin, Mr. J. H. Maunders, Sir Hubert Parry, and Mr. John E. West. These names are a sufficient guarantee of the musicianly qualities of this octet of hymn-tunes, all appropriate for use at services in celebration of the approaching Coronation of the King. Editions in the tonic sol-fa notation, and with words only, are procurable.

Of the four anthems composed for the forthcoming Coronation, that by Mr. Myles Foster, 'Now know I that the Lord,' claims priority of attention by reason of its scope and excellence. It is scored for strings, trumpets, drums, and organ—a combination that is excellent from an ecclesiastical and practicable point of

view. The opening section in the key of C, is set for soprano solo with responsive choruses. An imitative passage, 'Some put their trust in chariots,' leads to a majestic 'King of kings,' in solid eight-part harmony for voices only. A more extended solo (still soprano, but in E) is not only very melodious, but affords variety to the tonality. An *allegro marziale*, in the main key, in which the trumpet, as in the first movement, has some solo work, brings to an impressive close a remarkably fine and attractive work. In his setting of 'The King shall rejoice,' Dr. Cuthbert Harris starts with jubilant strains, wherein dotted quavers play an important part and add vigour to the music. The voices proclaim the opening words in a bold unison passage. After some effective development of this material (key A), there ensues a very beautiful soprano solo and semi-chorus in F, to the words 'O pray for the peace of Jerusalem.' The contrast with that which has gone before is very striking and effective. A repetition of the opening portion, followed by a verse of 'God save the King,' satisfactorily concludes a satisfactory anthem.

Mr. Bruce Steane's 'This is the day' will not unduly tax the powers of those who make its acquaintance. It comes under the 'very useful' definition in the anthem region. Excellent use is made of some unison phrases; there is a tuneful tenor solo, with chorus; and the last three pages contain some diatonic fugal work of the kind which always proves acceptable to singers. Village choirs and those of similar capacities who are unable to tackle Handel's 'The King shall rejoice,' may probably find an outlet for their Coronation enthusiasm in a setting of those words by the Rev. E. Vine Hall, a composer who has already given proof of his capacity to write unambitious music.

Mrs. Needham has most happily caught the spirit of Mr. Harold Begbie's lines in her song entitled, 'The British King.' The music is essentially English (using the definition in a wide sense), and the strains are moving in two senses of the word. This attractive ditty deserves to become very popular at this patriotic time. The following extract will serve as a specimen of what may be termed Mr. Begbie's 'national characteristics' poetry:—

Republics come, Republics go,  
 The British King he moves more slow,  
 He sits where he is, and he taps his toe  
 With a hey nonny nonny O!

## PIANOFORTE MUSIC.

*Silhouettes, Trois Morceaux; Tableaux Lyriques; Scherzo in D.*

For Pianoforte Solo. By Franco Da Venezia

[Hug Frères and Co., Leipzig and Zurich.]

The three 'Silhouettes' are severally named 'Sentimentale,' 'Passionée,' and 'Coquette,' titles which indicate the composer's intentions. The music requires some dexterity of finger, but it is by no means difficult. The strains are genial in character and suggestive of sentiments which lie pleasantly on the surface of life. The 'Tableaux Lyriques' comprise five short pieces, the most engaging of which are a 'Poème d'Amour,' of discreet passion, a 'Danse arabe' in five-four measure with a three-bar theme—a distinctive and fascinating piece, and 'La Chasse,' of an impetuous character. The Scherzo is more important in design than the preceding. It occupies ten pages, but it is easy to read, and, brightly played, will be found attractive.

## CHURCH MUSIC

*Te Deum laudamus, in E flat.* By A. Herbert Brewer.

*Magnificat and Nunc dimittis, in A.* By C. H. Lloyd.

(Novello's Parish Choir Book.)

[Novello and Company, Limited.]

These settings of the Church Services have been composed for the annual celebration of the Gloucester Diocesan Choral Union, to take place in June next. Consequently, the music is laid out on a somewhat extended scale. It is noticeable, that in the opening

sentences of the Te Deum, Mr. Brewer lays the stress on the word 'Thee,' and throughout the setting it is manifest that great care has been bestowed on correctness of accentuation. The music is dignified and scholarly in character, and preserves the best traditions of the noble English Church School. The imitative entrances require unanimity of attack, and in this respect the confidence the composer has in his singers speaks well for the musical abilities of the Union. Dr. Lloyd's setting of the Evening Service indicates a similar trust in the intelligence of this choral force. The part-writing, however, will well repay the care bestowed upon it at rehearsal, and, well sung, there would result some very impressive effects. It should be added that the accompaniment includes *ad libitum* parts for cornets, trombones, and timpani.

## Obituary.

The death took place, on February 9, of KONRAD ADAM STEHLING, who was born at Marburg, Germany, September 8, 1824. He came to London about the year 1850, and rose to a good position, being principal viola in the Crystal Palace, Italian Opera, Philharmonic Society's orchestra, &c. He was also a very fine guitar player. A friend, who intimately knew the deceased musician, gives the following interesting information concerning Stehling's career: 'By the time he attained twenty-one he had thoroughly mastered the violin and guitar. He fought in four of the battles incident to the Revolutionary movement of 1848. When the fighting was over, but before peace was actually declared, he hurriedly left for England, in order to resume his musical career; covering his retreat by the device of placing a straw figure, clothed in his uniform, at the door of his sentry-box. During the steamboat journey on the Rhine, he so fascinated the captain with his guitar playing that, on reaching the frontier, the latter concealed him under a bed in a cabin, whereby he avoided capture and a year's confinement in a fortress. Two or three days later he was playing in Drury Lane Theatre. At a subsequent period, he and Giulio Regondi gave guitar concerts in various parts of England; but the scheme was not pecuniarily successful, and guitar-playing in public was abandoned, Stehling adopting the viola as his principal instrument, and Regondi (as is well known) the concertina.' Mr. Stehling was practically a professor of the Royal Academy of Music, and occasionally gave lessons, although his instruments (guitar and mandoline) have never been officially recognised at the Institution. Owing to his reserved disposition, his sound attainments as a musician were but little known.

In regard to the death of the well-known song-writer, known as 'Piccolomini,' one who knew him writes:—Henry 'Piccolomini,' whose real name was Marie Henri Pontet, has passed away under sad circumstances. Born in the City of Dublin, in 1835, he was given a good education, being particularly keen, as a boy, on music and languages. His father, Monsieur Desirée Pontet, had settled in Dublin, as a teacher of French, in 1820. Of an adventurous spirit, young Pontet enlisted in the Papal Zouaves, and subsequently fought in the Franco-Prussian War. Exiled for some political offence to Algeria, he spent three years in strict seclusion, during which, under the tutelage of a French Abbé, his musical faculties were highly developed. Returning to 'dear old dirty Dublin,' in 1874, he blossomed forth as a composer of much sacred music, published by the late Michael Gunn, and wrote a few songs. In 1877, he settled in London, when, under his own name of Henri Pontet, he issued many now forgotten, but once popular, drawing-room songs. About the year 1879, he changed his name to that of Piccolomini, through admiration for the singer of that name. Henry 'Piccolomini' made a great success by his songs, 'Whisper and I shall hear' and 'Ora pro nobis.' Bad times fell upon the popular song writer. Eighteen months

ago it was found necessary to place him in Hanwell Lunatic Asylum, where he lingered till the 9th ult. Through the intervention of a few kind friends, Pontet was saved from a pauper's grave, and his remains were interred in the Roman Catholic Cemetery at Mortlake.

Many Cambridge men will regret the loss sustained by the death, at Keswick, on the 13th ult., of ROBERT PENDLEBURY, Fellow of St. John's College, and formerly lecturer on Mathematics. Mr. Pendlebury was an excellent pianist, and took much interest in the progress of music at the University. His splendid collection of music, full scores and the like, he generously presented to the Fitzwilliam Museum, but under such liberal conditions as to make it a lending library of invaluable utility to earnest-minded students of the art in the University town.

Mr. WILLIAM SIMPSON, late head of the firm of Messrs. Puttick and Simpson (known as 'Puttick's'), the auctioneers of Leicester Square, died on the 5th ult., at the age of eighty-nine. He must have conducted many interesting sales during his long life.

## 'PAOLO AND FRANCESCA.'

MR. PERCY PITT'S INCIDENTAL MUSIC.

The subject of 'Paolo and Francesca' has exercised as great a fascination over composers as over poets and painters. It has formed the subject of several operas—including 'Francoise de Rimini,' by Ambrose Thomas, 'Francesca,' by Hermann Goetz, 'Des Malatesta,' by Pons Moreno—and every one knows Tchaikowsky's Symphonic Poem. These things do not make the task of writing incidental music to a play any easier, and in these days the musician who has to deal with the subject of a violent love is confronted with another difficulty. If he imitates 'Tristan' he is called a plagiarist; if he does not, he runs the risk of being told that his music is wanting in life and fire, almost in sincerity—so immutably does Wagner seem to have fixed the phraseology of love.

One of the greatest merits of Mr. Percy Pitt's incidental music to 'Paolo and Francesca' (produced on the 6th ult., at the St. James's Theatre) is that he has steered with rare discretion between Scylla and Charybdis. His music is thoroughly modern, not only in its free employment of polyphony and chromatic harmonies, but in the spirit in which it strives to illustrate the psychology rather than the action of the drama. It deals in a Lisztian and Straussian spirit with ideas as much as with men and women as things. Unfortunately, we are not able to judge of all of it, because managerial ukases led to the illogical and inconsistent curtailment of much of the *melodrame*, to the disadvantage, we cannot help thinking, of the whole. But what there is left of it is enough to show that Mr. Pitt has artistic insight of a rare and subtle kind, and to distinguish his work from most of that which we usually hear. *Melodrame* is much neglected in this country, but in Germany it has recently been undergoing developments of no little significance. The best example of the most modern methods as applied to it is probably Humperdinck's 'Königskinder' music. And we are told by German critics of the importance, as an attempt to create a new art form, of Thuillé's 'Lobetanz'; there is also Richard Strauss's melodrama to 'Enoch Arden' (which somebody might be enterprising enough to let us have in England some day), and in a recent German publication we read of no fewer than seven composers who have illustrated Hauptmann's 'Versunkene Glocke.' Naturally enough, the modern *melodrame* is built of leitmotives employed, not so much mechanically, to label the characters of a drama and accompany them whenever they appear, as psychologically, to emphasise their influence on each other and on the course of the action. Thus we hear the motives associated with certain personages when they themselves are not on the stage, and by such means they are made visible to the mind's eye.

As far as we know, Mr. Pitt is the first of our composers who has addressed himself to his task with such aims as these, and his success should encourage others to apply to this branch of music the theories which have conditioned the later developments of all other branches of the art. Incidental music has of late years been making enormous strides in our midst. Managers have realised that music can do a great deal to help a play, but they have, so to speak, asked only for help from outside. The music has remained a thing apart, instead of being woven into the very texture of the play itself.

The list of incidental music written by our chief composers at the suggestion of our leading managers during the last few years is instructive and encouraging; but excellent as has been its quality, it has stood on the ancient ways. We have had Sir Arthur Sullivan's music to 'Macbeth'; Sir A. C. Mackenzie's music to 'Ravenswood,' 'Coriolanus,' and 'The Little Minister'; Mr. Henschel has illustrated 'Hamlet,' and Mr. Edward German has done the same for 'Henry VIII.,' 'Richard III.,' 'As You Like It,' 'The Tempter'; Mr. Coleridge-Taylor has written for 'Ulysses' and 'Herod'; Mr. Corder's music to 'The Termagant' was more like an attempt to give incidental music a new form; and what Mr. Hamish McCunn's music to 'Macbeth' is like we do not know, as it was never performed, but report spoke of it as modern (in the sense above indicated). However, Mr. Percy Pitt's music to 'Paolo and Francesca' remains as the first example of a newer style.

Mr. Pitt has not made any attempt to introduce local colour—early or contemporary Italian. He has written twentieth century music, which is characteristic of him. Besides *mélodrame*, it consists of four preludes, three interludes and an epilogue, a soldiers' song and a marriage song. The prelude to the first Act, the prelude to the third Act (containing the Love Music), and the *mélodrame* at the end of the first Act, with the Marriage song were, as far as could be judged, the most impressive portions of the music. It is marked throughout by great skill in handling of polyphony and real mastery of orchestral colour, and thematically seems the strongest music Mr. Pitt has yet written.

The chief leitmotives employed are connected with *Paolo, Francesca, Giovanni, Lucrezia*, and the Nurse *Angela* (the last a very striking theme, generally given out by stopped horns). There is another group, entitled respectively *Festivity, Fate, Death, and Love*; and it is characteristic that these, though not employed so often as the others, are really as significant if not more so. It remains only to add that the performance of the music was extremely good, though Mr. Robbins has not under him, owing to a decree of the County Council, an orchestra as large as was originally intended.

#### SULLIVAN AS A NATIONAL STYLE-BUILDER.

On the 11th ult., at the meeting of the Musical Association, Dr. W. H. Cummings in the chair, Dr. Charles Maclean delivered a lecture on the above subject.

The lecturer combated the view that national style in highly-developed music either did not exist or was now disappearing. Such a view was perhaps specially liable to be taken in England, where during most of the nineteenth century there had been a complete obsession by what the lecturer designated as the Teutonic style. But however great that style, there were others beyond it; and at the present day certainly the spectacle presented throughout Europe was not that of composers of various countries merging themselves in a general eclectic and cosmopolitan style, but rather of composers differentiating themselves according to their nationality. In support of this statement brief note was taken of the state of art-music in Russia, South Italy, North Italy, Switzerland, Spain, France, Belgium, and Scandinavia; while even within German-speaking countries there were quite separate styles, e.g., in Austria, Bohemia, Bavaria, and North Germany.

For a composer to take part in building up a national style in this way, there were two requisites; he must have original power within himself, and he must have

national musical traits to work upon. The former point scarcely needed elaboration; if a composer was only a funnel through which the contemporary musical style of his day was poured, he might be in many other ways serviceable, but he did not contribute to progress or development. The latter point, though also a truism, involved much difficulty if strict definition was looked for. The nearest attempt the lecturer himself could make towards a definition was, that the native material in question consisted of certain art-tendencies, in a small way evidenced in church-music, but mostly evidenced in the outpourings of the laity; such material not of course being copied by the composer, but still acting as a general mould to influence his musical thoughts. And the limitations of this mould were to a considerable extent even actually technical. It was then shown how the Volkslied lay at the basis of all German formal music of the last century at least, ending with Brahms; and how the national airs of England, Scotland, Ireland, and Wales differed radically from such a germ, and indeed were antagonistic in their nature to the developments of sonata-form and other forms essentially Teutonic. In this ultimate fact, said Dr. Maclean, lay indisputably the fundamental difficulty found by the modern Englishman in creating an English style for general art. Sullivan's success in breaking away from the Teutonic style in the face of these difficulties, and in substituting a style of his own, constituted the true measure of his genius.

Some exact facts were given as to Sullivan's partly Italian origin. His childhood and early education were dwelt upon sufficiently to show that he was never forced or treated as a musical prodigy, his being a singularly healthy development. His works were then for the purposes of the lecture analysed in five periods, from the age of 14 till his death. As to the first period, or that of musical training from 14 to 21, the lecturer agreed with Sir Alexander Mackenzie in his recent lectures that the works then evidenced no originality. A list of these was given. Even with regard to the 'Tempest' music which closed the period, although this was received with merited delight by an English audience as a most brilliant youthful performance, yet it was in the pure Leipzig style of the day. After a year or two in England the case was quite different, and in the 'Kenilworth' cantata at Birmingham in 1864 Sullivan made his *début* as a national composer; that work was unwisely neglected. This second period, a septennium from age 21 to 28, contained also the Symphony in E and the 'In Memoriam' and 'Di Ballo' overtures, all quite individual works marking the complete formation of Sullivan's instrumental style; and on the other hand the 'Prodigal Son' oratorio, still on the traditional Mendelssohnian oratorio lines. The third period was one of fifteen years (age 28 to 43). It saw mainly the development of the operetta, through 'Trial by Jury,' 'Sorcerer,' 'Pinafore,' and the 'Pirates of Penzance,' to the 'Mikado'; though Sullivan's career led him to appeal to the masses, his instincts as an artist caused him perpetually to elevate the Savoy style, and he did this while eliminating the Italian and French elements. The same period saw 'The Light of the World,' and 'The Martyr of Antioch,' the latter of which was almost wholly emancipated from the style of the early-Victorian oratorio. The fourth period (age 43 to 50) opened with 'The Golden Legend,' wherein Sullivan 'brought up purely English art to a level never dreamed of before'; it ended penultimately with 'Ivanhoe,' which was just not strong enough to create an English style of serious opera; and ended finally with 'The Foresters,' a most engaging English work written for America and now strangely neglected. The fifth period was one of eight years, from age fifty till death. This was one of contented mastery, but ended with 'The Rose of Persia,' the masterpiece of the operetta-series. Dr. Maclean regarded the following as the most significant large works for purposes of this lecture, the ages being attached:—'Kenilworth' (22), 'In Memoriam' and the Symphony in E (24), overture 'Di Ballo' (28), 'Mikado' (43), 'Golden Legend' (44), 'Macbeth' music (46), 'Gondoliers' (47), 'Ivanhoe' (49), 'Foresters' (50), 'Rose of Persia' (58).



## I love my Jean.

April 1, 1902.

FOUR-PART SONG.

Words by ROBERT BURNS.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto cantabile.*

**SOPRANO.** *mp* Of a' the airts the wind can blaw, I dear - ly like the

**ALTO.** *mp* Of a' the airts the wind can blaw, I dear ly like the

**TENOR.** *mp* Of a' the airts the wind can blaw, I dear - ly like the

**BASS.** *mp* Of a' the airts the wind can blaw, I dear - ly like the

*Allegretto cantabile.*

*mp*

west, For there my bon - nie las - sie lives, The las - sie I lo'e

west, For there my bon - nie las - sie lives, The las - sie I lo'e

west, For there my bon - nie las - sie lives, The las - sie I lo'e

west, For there my bon - nie las - sie lives, The las - sie I lo'e

best : There wild woods grow, and riv - ers row, And mon - y a hill be -

best : and riv - ers row, And mon - y a hill be -

best : There wild woods grow, And mon - y a hill be - .

best : And mon - y a hill be - .

The first system of the musical score for 'I Love My Jean'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major, 2/4 time. The lyrics are: 'best : There wild woods grow, and riv - ers row, And mon - y a hill be -'. The piano accompaniment is in the same key and time, with a simple harmonic accompaniment.

- tween ; .. Baith day and night my fan - cy's flight Is ev - er wi' my Jean.

- tween ; .. Baith day and night my fan - cy's flight Is ev - er wi' my Jean.

- tween ; .. Baith day and night my fan - cy's flight Is ev - er wi' my Jean.

- tween ; .. Baith day and night my fan - cy's flight Is ev - er wi' my Jean.

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: '- tween ; .. Baith day and night my fan - cy's flight Is ev - er wi' my Jean.' The piano accompaniment features a more active melody in the right hand, with a simple bass line in the left hand.

*mp*

I see her in the dew - y flowers, I see her sweet and fair; I

*mp*

I see her in the dew - y flowers, I see her sweet and fair; I

*mp*

I see her in the dew - y flowers, I see her sweet and fair; I

*mp*

I see her in the dew - y flowers, I see her sweet and fair; I hear . .

hear her in the tune-fu' birds, I hear her charm the air: There's not a bon-nie

hear her in the tune-fu' birds, I hear her charm the air: There's

hear her in the tune-fu' birds, I hear her charm the air: There's not a

. . her in the tune-fu' birds, I hear her charm the air.

flower that springs By foun-tain, shaw, or green, . . There's not a bon-nie

not a flower By foun-tain, shaw, or green, . . There's not a bon-nie

flower that springs By foun-tain, shaw, or green, . . There's not a bon-nie

By foun-tain, shaw, or green, . . There's not a bon-nie

bird that sings, But minds me o' my Jean, but minds me o' my Jean.

bird that sings, But minds me o' my Jean, but minds me o' my Jean.

bird that sings, But minds me o' my Jean, but minds me o' my Jean.

bird that sings, But minds me o' my Jean, but minds me o' my Jean.



## MUSICAL CRITICISM.

The paper on 'Musical Criticism,' read by Mr. F. Gilbert Webb before the Incorporated Society of Musicians, on the 8th ult., at 20, Hanover Square, attracted a large audience. Opening his remarks with a definition of the word 'criticism' as 'a judgment,' he showed that the mission of the critic was as much to praise as to point out errors. The expectation of the public differed considerably from that of the artist. The former liked the unadulterated truth, the latter did not. According to Ruskin, 'Men have commonly more pleasure in the criticism that hurts, than in that which is innocuous.' It was not unnatural that the artist should hold that the chief duty of criticism was to make known his abilities.

After referring to the equipment which he considered necessary for a musical critic, Mr. Webb said: There was no school of critics. They were called from the bar, were metamorphosed composers, or strolling musicians, but they all illustrated 'the importance of being earnest,' and English musical criticism in its entirety was the most unbiassed in the world. This might be attributed in considerable measure to national independence of temperament, which presented an almost impregnable barrier against bribery and corruption. English critics, indeed, had been known to use their pens against each other in defence of their opinions. Criticism had accomplished most by causing people to think about the intellectual side of music, by acting as an interpreter between the composer and the listener, by widening the understanding of the multitude, and cultivating good taste by pointing out the beauties, fine workmanship, and subtleties of masterpieces. In these respects the art was eternally indebted to such writers as Schumann, and in our own day to Sir Hubert Parry, who had brought a singularly comprehensive and vigorous critical faculty to bear on the development and æsthetics of music.

There were many styles of modern criticism, but they all helped to elicit the truth. The active agent in progress was opposition, and truth was often established by erroneous statements. We owed much to the antiquarian writer. He showed the source of true development, and was the antidote to the impressionist, who was inclined to forget the influence of the past on the present. The critic with good literary style and little knowledge thrived because editors of newspapers rarely knew anything about music, but they appreciated a facile pen.

The life of the ideal critic should be divided between the concert-room, a hansom cab, and an unlocated flat. While possessing a power to change his mental attitude with the mobility of a Boer commando, he himself must be no bore. His judgment must not suffer from suffocating concert-rooms, or his keenness of perception be interfered with by the keenest of draughts, and as he was trundled home in his hansom to his unlocated flat, the ideal one would feel he had been no idle one, but that, although himself unknown, he would speak to thousands the following morning in the cause of the art he loved. In conclusion, the lecturer said, 'If any think I have treated my subject too lightly, I would remind you that the essentials of life are laughter and slumber, and it is better for a lecturer to excite the former than the latter.'

Dr. Shinn, who occupied the chair, and Dr. W. H. Cummings, Mr. J. S. Shedlock, and Mr. Edgar F. Jacques took part in the subsequent discussion.

HANDEL AND PURCELL  
AT PENLEY'S THEATRE.

When our opera season at Covent Garden is announced, most musical critics and many amateurs eagerly scan the list of works to discover the novelties it contains, but Mr. Gordon Craig, stage director, and Mr. Martin Shaw, musical director, opened the above-named theatre on the 10th ult., and hoped for a fortnight to interest the public in music belonging to a far past. Unfortunately, the want of this interest limited the performances to a week. The first of these was Handel's *Serenata 'Acis and Galatea,'* a familiar work, or, at any rate,

the greater part of it. The composer (as mentioned on p. 166 of our last issue), once gave it on the stage, with scenery, but without action. The work does not, in fact, require it; the music is more than sufficient in itself. The grand 'Wretched lovers' chorus loses something of its grandeur when *Acis* and *Galatea* are actually exhibited to view, looking fearfully uncomfortable, while nymphs and shepherds, effectively grouped, we admit, in the rear, sing of the sad decree of fate. Again, what can be fresher or more delightful than 'O ruddier than the cherry'? A visible *Polyphemus*, however, not really a giant, but only artificially swollen-out, does not intensify interest in the music. The mourning for *Acis* was the most impressive stage picture. Of the soloists, Miss Gertrude Woodall (*Galatea*) and Mr. Robert Maitland (*Polyphemus*) best deserve mention.

Purcell's 'Masque of love' from his opera 'Dioclesian' followed. This, of course, was really intended for the stage, but though Mr. Craig's presentation of the Masque showed considerable imagination, it certainly had at times a suggestion of pantomime. The trouble and expense, and labour in getting up these performances must have been great, and the good intentions of Messrs. Craig and Shaw must be fully recognised. We ought to mention that the chorus of the Purcell Operatic Society acquitted itself commendably.

## London Concerts.

RICHARD STRAUSS'S 'DON JUAN.'

The programme of Mr. Newman's Symphony Concert at Queen's Hall, on the 8th ult., commenced with Beethoven's Ninth Symphony. For the choral section, the soloists were Mesdames Ella Russell and Kirkby Lunn, and Messrs. Lloyd Chandos and Ffrangcon-Davies, all excellent artists, yet their voices did not properly blend. The Queen's Hall Choir rendered the trying choruses with great courage and good results. Richard Strauss's orchestral fantasia 'Don Juan,' was given for the first time at these concerts, and the performance, under the direction of Mr. Wood, was exceedingly fine. The form of the work, the subject which the composer seeks to illustrate in tones, may be open to exception; but there is such skill, such strong character in his music that one cannot but endorse the opinion of those who regard him as the foremost composer of the day in Germany. To use an oft-quoted yet most convenient phrase: he has something to say, and knows well how to say it. In some of his tone-poems there are peculiarities, extravagances, but of such things 'Don Juan' is well-nigh free. Let us hope that Mr. Wood will soon give us an opportunity of hearing Strauss's 'The life of a hero.' Mr. Mark Hambourg played Saint-Saëns's Pianoforte Concerto in C minor. He has a fine technique, and, of course, the work enabled him to display his powers as a virtuoso; but of this he took at times undue advantage, for he thus emphasized the weak side of the music.

THE PHILHARMONIC SOCIETY.

The first concert of the ninetyeth year took place on February 27. Mr. William H. Bell furnished the novelty on that occasion by two orchestral tone-pictures from 'Mother Carey,' a suite in three movements, representing the parting, absence, and return of a voyager. As the first movement ('Outward bound') was not played, owing to its undergoing the process of revision, only the sections 'In the night watches' and 'In the Fo'c's'le' were presented. The former of these, admirably reflects the gloom of the night watches, the storm at sea, and the grey light of the early dawn. In the second movement much use is made of the sea-song, 'The Arethusa.' (The history of this song, generally attributed to William Shield, was given by Mr. Frank Kidson in THE MUSICAL TIMES for October, 1894.) This 'In the Fo'c's'le' section would benefit by compression, whereby some of its fragmentariness might be relieved. The work is, however, a distinct advance upon what Mr. Bell has hitherto done by its

clearness of orchestration and restraint from over-elaboration, the insidious snare against which young composers should continually be on their guard. The remainder of the programme consisted of Beethoven's 'Coriolanus' overture, Tchaikowsky's oft-heard 'Pathetic' symphony, and the showy but dry Pianoforte Concerto in F minor by Henselt, the arpeggioist, of which the solo part was brilliantly played by Herr Sauer. Madame Amy Sherwin was the vocalist.

Owing to the unavoidable absence, through illness, of Madame Blanche Marchesi, the programme of the second concert (on the 8th ult.) lost some of its interest by the omission of Max Bruch's 'Ave Maria' (from 'Das Feuerkreuz') and Stanford's 'Die Wallfahrt nach Kevlaar.' A mere record of the performance may therefore suffice. Dvorák's delightful symphony, 'From the New World,' was a most welcome revival, the other orchestral piece being three movements from Tchaikowsky's Serenade for Strings, Op. 48. Franz Ondricek played the solo part of Brahms's Violin Concerto, and Miss Jennie Norelli (who, at very short notice, replaced Madame Blanche Marchesi) charmed greatly by her fluent vocalization in 'Je suis Titania' from the 'Mignon' of Ambrose Thomas. Both concerts took place at Queen's Hall, and were conducted by Dr. Cowen in a manner calling for high commendation.

#### ROYAL CHORAL SOCIETY.

The concert on the 6th ult. was greatly handicapped by the fog, which ruled supreme within and without the great building at Kensington, and which affected performers and audience alike by its irritating presence. The only advantage it had was to give local colour to Dvorák's 'Spectre's Bride,' and Mendelssohn's 'Walpurgis Night,' the two works forming the programme. Under such abnormal conditions it would be unfair to judge the interpretation, but a special word of praise is due to Madame Sobrino for her excellent singing in the title-part of Dvorák's dramatic cantata. The remaining vocalists were Miss Edna Thornton, Mr. William Green, and Mr. Daniel Price. Sir Frederick Bridge conducted.

#### VARIOUS CONCERTS AND RECITALS.

The concert of that admirable artist, Madame Frickenhaus, at Bechstein Hall, on the 11th ult., deserves special mention for the group of shorter pianoforte pieces she so excellently interpreted, and of which we give the titles for the benefit of our readers: Chaconne (Op. 29), by Richard Franck; Arietta, by Leonardo Leo; Allemande, Sarabande, Gavotte and Musette (from the Suite in E minor, Op. 46), by M. Pery; Romance (Op. 38, No. 2), by E. Schütt; Gondellied, by M. Balakirew; Hexentanz (Op. 17), by E. A. MacDowell. The concert-giver also played Schumann's Faschings-schwank aus Wien, and co-operated with Mdle. Marie Motto in Schubert's Fantasie for pianoforte and violin (Op. 159). Mr. Lawrence Rea was an acceptable vocalist.

A composer is not always well advised in giving a performance consisting entirely of his own works, but Mr. D'Erlanger, on the 16th ult., at Bechstein Hall, was justified in doing so by the variety of form in which he has written, and by the finished workmanship of his compositions. The most important production was his Pianoforte Quintet in C minor, which was added to the repertory of the Popular Concerts on the 1st ult. A second hearing confirmed the previous favourable impressions. The first movement is a strong and interesting example of thematic development. The second is refined, the third extremely vivacious and pleasing, and, albeit the *finale* is less satisfactory, the work in its entirety excites esteem. Another example of Mr. D'Erlanger's constructive skill was an Andante Symphonic for violoncello solo and orchestra, rendered by Mr. W. H. Squire and the composer, the latter playing a pianoforte arrangement of the score. The principal theme possesses rhythmic freshness, and is well contrasted by the second subject of graceful character, and their treatment is terse, clear, and artistic.

Miss Ethel Barns and Mr. Charles Phillips' concert (Bechstein Hall, the 8th ult.), brought forward for

the first time a set of three Negro Fantasias for violin and pianoforte by Mr. Coleridge-Taylor, capably played by Miss Ethel Barns and the composer. The titles of the three pieces are 'Kroo Song,' 'Chloe's tune,' and 'Hemo Dance.' Mr. Coleridge-Taylor needs to be cautioned against the complexity which characterises these pieces, and which thereby lose much of the charm and spontaneity of his earlier compositions for the violin.

Miss Janet and Mr. Arthur Goundry gave their first vocal recital at Steinway Hall, on the 17th ult., with much success. The concert-givers contributed some interesting songs to the evening's music, including two by Purcell (probably for the first time since the composer's death) entitled 'My dearest, my fairest' and 'Sound the Trumpet!' Modern composers were represented, among others, by Mr. John E. West, whose song 'Cheerily O' (MS.) was sung for the first time by Mr. Arthur Goundry and accompanied by the composer. Miss Ethel Barns excellently played an old Sonata for Violin by Jean Baptiste Senallié (1687-1739), a distinguished violinist of Paris.

At the second recital of the Herbert Sharpe Trio (Steinway Hall, the 4th ult.), the programme included a new Trio in D minor (MS.), by Mr. Frank Bridge, a pupil of the Royal College of Music. The work showed much promise, especially the Scherzo and Andante sections, and the audience twice recalled the composer to the platform.

Herr Sauer gave a pianoforte recital at Queen's Hall on the 5th ult., at which he played with fine poetic insight Beethoven's Sonata in E minor (Op. 109), and gave proof of his fine technical equipment in other pieces.

Miss Rosa Leo gave two artistic vocal recitals at Bechstein Hall on the 4th and 18th ult.

#### CHORAL AND ORCHESTRAL SOCIETIES.

The Westminster Orchestral Society gave their first concert this season on February 26, in their new locale, the Kensington Town Hall. The programme included Sir A. C. Mackenzie's fine 'Coriolanus' Suite, which was admirably performed under the direction of the composer, Beethoven's Concerto in E flat, the solo part played by Mr. Leonard Borwick, and Dvorák's Symphony 'From the New World,' these works being well rendered under the able direction of Mr. Stewart Macpherson. Miss Beatrice Spencer was the vocalist.

The South London Choral Association performed Sullivan's 'Golden Legend' and Coleridge-Taylor's 'Hiawatha's Departure,' at the South London Institute, on the 5th ult. The choir sang extremely well, especially in the hymn 'O gladsome light,' which was given with excellent expression. The solo vocalists were Miss Beatrice Stanley Lucas, Miss Hester Kimbell, Mr. Charles Ellison, Mr. John Lacey, and Mr. Charles Knowles. The orchestra was led as usual by Mr. T. E. Gatehouse, and Mr. L. C. Venables conducted with his usual alertness.

The Bow and Bromley Choir gave a Concert Recital of Gounod's 'Faust,' on the 1st ult., at the Bow and Bromley Institute. The solo vocalists were Mdle. Titiens, Miss Florence Power, Mr. James Horncastle, Mr. Meurig James and Mr. Arthur Winckworth. The orchestra and chorus consisted of over 100 performers, and Dr. W. Lemare conducted.

The second annual festival of the Hampstead Nonconformist Choir Union was held in Lyndhurst Road Church, on the 12th ult., when Handel's 'Messiah' was performed under the careful conductorship of Mr. J. Douglas Macey, the soloists being Miss Kate Cherry, Miss Evelyn Bridgman, Mr. Henry Holyoake, and Mr. Arthur Barlow. The chorus of 150 voices sang with much intelligence, and invaluable aid was rendered at the organ by Mr. G. Dorrington Cunningham.

Messrs. Bevington and Sons, the organ builders, of Soho, request us to state that the fire which occurred at their factory at the end of February, has in no way impeded their business, as they have obtained temporary premises, and the work will go on as usual.

## COMPETITIONS.

An Eisteddfod was held at Exeter Hall on February 19. It was promoted by the authorities connected with the Welsh Church, Falmouth Road, S.E., and appealed mainly to Welsh people for support. The choral sections were open to all comers, but they were patronised mainly by about a dozen choirs who journeyed from South Wales for the not altogether novel object of competing against one another. The proceedings presented all the well-known features of a Welsh Eisteddfod, even including the callous disregard of the convenience and comfort of the competitors and the public in the matter of keeping time. The chief choral competition for male voice choirs was announced for 7.30 p.m., but did not commence until after 9 p.m. Eleven Welsh choirs had entered, but only nine competed. The test piece was a long dramatic chorus, 'The last day of Pompeii,' by Ritz. The singing was generally remarkably good. The Treherbert Society and the Cardiff Male Voice Choir particularly distinguished themselves. The prize of £40 was awarded to the Cardiff Choir. In the female voice section a beautiful performance of 'To a skylark' (Dr. C. H. Lloyd), by the Stockwell Pupil Teachers' Choir, under Mr. Maskell Hardy, gained the first place. The solo singing was meritorious, but never reached a high level. Dr. Roland Rogers and Mr. W. Davies adjudicated.

An interesting competition of Ladies' choirs was held at Kensington on the 6th ult. Six choirs appeared. A feature of the scheme was the arrangement of sections according to the number of parts in the test pieces. Thus there was a prize for two-part singing, another for three-part, and another for four-part. There was also a class for church choirs and a compulsory class for two-part sight singing. Miss Wray's choir and Mrs. Layton's choir each gained two prizes, and St. John's choir gained the church choir prize. Dr. W. G. McNaught adjudicated, and Lady Mary Lygon distributed the prizes.

The prospectus of the Westmorland Musical Festival of 1902, to be held on the 10th, 11th, and 12th inst., is, as usual, an interesting document. The entries for the competitions show a considerable improvement on recent years, and the most important feature of all, viz., the Festival Chorus, trained in small contingents all over the county and neighbourhood by their local conductors, under Mr. Rathbone as chorus-master, promises to be finer than ever under the conductorship of Mr. Coleridge-Taylor. The band, as before, will be almost entirely composed of members of Richter's Manchester Orchestra, under the leadership of Signor Risegari, and the works to be performed include 'Sleepers, wake' (Bach), 'The Song of Destiny' (Brahms), 'Lord Ullin's Daughter' (MacCunn), and 'Elegy' (Somervell), in addition to Mozart's G minor Symphony, and Mr. Coleridge-Taylor's 'Toussaint' Overture. For the Children's Concert, Dr. Cowen's melodious cantata 'Village Scenes,' will be sung—an exceedingly happy choice. Mr. A. H. Willink, Burneside, Kendal, is the resourceful honorary secretary.

The dates of other coming provincial competitions and festivals of the type to be held this spring are as follows: Brigg (Lincolnshire), April 14-15-16; Carlisle, April 16-17; Northampton, April 18; York, April 22-23; Wincanton (Somersetshire), April 24; Madresfield (Malvern), April 26-28; Morecambe, April 23, May 1-2-3; Spilsby (Lincolnshire), May 5-6; Swaledale (Yorks), June 4-5.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 11, 1902.

The advent of Mr. Paderewski and the departure of the Opera have been the chief incidents in the musical life of New York since last I wrote. Stirring incidents they have been, especially in the phase which they assumed on the 8th inst., which prompted the *Tribune* newspaper to recall a story that was decidedly *à propos*. The story goes, that once upon a time a patriotic son of Uncle Sam

who, mayhap, was a little given to boasting, desiring to impress a foreigner with a proper appreciation of the valor of our countrymen, remarked that, having 'licked' the British and creation generally, we looked around for somebody else worthy of our steel, and finding none we turned about and 'licked' ourselves. For years, come sunshine, come storm, Mr. Paderewski's popular successes have been the same. It made no difference what the counter attraction chanced to be—when he played he always 'licked' all creation. On Saturday last he gave his second recital in Carnegie Hall, and at the same time his opera 'Manru' had its third performance at the Metropolitan Opera House. Both of the vast audience-rooms contained as many persons as the law permitted to enter them. It is a modest estimate to say that 7,000 persons paid 15,000 dollars to hear Paderewski's composition and his playing on that day. Did anything like this ever happen to musicians before? I think not.

Mr. Paderewski's opera was produced on February 14. Though fairly pitchforked on the stage, it had a beautiful setting, and so admirable were the artists employed that its book and score had excellent exposition. Madame Sembrich, out of friendship for the composer, assumed the role of the heroine, and though it belongs to the dramatic genre, and she is essentially a lyrist, she sang with a poignancy of expression and acted with a pathos that thrilled the audience. The tenor was Alexander von Bandrowski, of the Frankfort Opera, who had already sung the titular role twenty times in Polish before coming to America for the express purpose of creating it here. Others in the cast were Mr. Bispham, Mr. Blass, Mr. Mühlmann, and Madame Homer.

The newspapers devoted many columns to this work at its first performance, and though there was a general condemnation of the book as weak in incident and faulty in construction, there was also a general agreement that the score contained many strong and beautiful elements. The orchestration was universally praised for its richness and wealth of color. The composer has made the orchestra the real exposition of the drama, which deals with the struggle in the soul of a gypsy between duty towards his gentle wife and a racial passion for roaming. The pleadings of his tribe, who offer him the chieftainship, and the seductions of a gypsy Venus are successfully resisted, but he yields at last to the strain of gypsy music. This artistic motive Mr. Paderewski has treated with remarkable power and beauty. It is as effective as it is novel in operatic literature. The composer attended the *première* and received an ovation from the audience. The second representation was given outside the subscription, but the house was again crowded. Popularly at least the opera has scored a distinct success.

The fifteenth biennial music festival, at Cincinnati, will be held under the direction of Mr. Theodore Thomas, on May 14, 15, 16, and 17. The principal works to be performed are Franck's 'Les Béatitudes,' Bach's Mass in B minor, Berlioz's 'Requiem,' selections from Gluck's 'Orpheus,' and fragments from Wagner's dramas. There will be an orchestra of 100 and a chorus of 500. Solo parts will be in the hands of Mrs. Marie Zimmermann, Miss Clara Turpen, Madame Schumann-Heink, Ben Davies, Ellison Van Hoose, Andrew Black, and Gwilym Miles.

H. E. KREHBIEL.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

I shall have to refer rather more fully than usual, on the present occasion, to matters operatic. There has been a series of performances by an Italian company taking place at the theatre An der Wien; the house where, one hundred and eleven years ago, Mozart's 'Die Zauberflöte' was produced for the first time. The musical director of this company, Alfredo Donizetti, a relative of the celebrated composer, may be mentioned in the first place, since the decided success of the *stagione* is chiefly owing to him. Indeed, it would be difficult to find a more competent conductor of Italian Opera. The

works produced are chiefly those of the old and well-tried *répertoire*, such as Rossini's 'Il Barbiere,' Bellini's 'La Sonnambula' and 'I Puritani,' Donizetti's 'La Favorita,' Verdi's 'Rigoletto,' and others. The efficiency of the company seemed to increase as the series progressed, and with it the interest taken in the performances by the public. It was a clear demonstration of the fact that, given an adequate performance, these old-time operas will attract many eager listeners even nowadays. The vocalists included some noteworthy artists, as, for instance, Signora Barios, an excellent interpreter of florid music, but deficient in feeling. A magnificent impression was produced by Signora Cucini, with her noble contralto voice and superb dramatic powers, particularly in 'La Favorita.' Amongst the male singers of the company, special praise is due to the baritone, Signor Rossi, as well as to the tenor, Signor Bonci, the latter creating quite a *furor* on account of his splendid vocal art and remarkable histrionic qualities. Thus it came to pass that the enthusiasm of our grandfathers was rendered feasible to us for the nonce, for we had the spectacle of a great audience profoundly moved by Bellini's 'I Puritani'!

A new and somewhat curious little work has been brought out at the Imperial Opera, from the pen of a Viennese musician, Joseph Forster, the composer of a very charming ballet, 'Der Spielmann,' and other works. The new production, 'The Dead Man,' is a setting to music of an old 'Fastnachts Spiel,' by Hans Sachs, the cobbler-poet, rendered a familiar personality in our days by Wagner's 'Die Meistersinger.' The action of the piece is of the simplest, showing how a husband endeavours to test the affection of his wife by feigning death, and the composer has wisely refrained from interfering with the original text. There is some quaint rustic humour in the little play, but unfortunately this element is but inadequately represented in the music, and the work is not likely to remain long in the repertory. The performance, however, was excellent, with Frau Schoder-Gutheil as a remarkably clever representative of the amusingly matter-of-fact wife.

Considerable interest was manifested in musical circles by the performance of a new oratorio by Father Hartmann, a member of the Order of St. Francis and a scion of an aristocratic family. These two facts combined were no doubt responsible for the extraordinary stir caused by the production of 'Franciscus,' set to Latin words of his own, by a musician, well grounded, indeed, in the practical elements of his art, but devoid of all inspiration or inventive power. Aided by the active support of the clerical and aristocratic world, including the Emperor himself, the work was able, however, to live through no less than three performances before crowded audiences. Seeing that these were given for a charitable purpose, it would be uncharitable, perhaps, to insist upon further criticism.

The fact of our being encompassed, here in Vienna, by Slavonic nationalities was brought home to us in a special manner by the grand concert with which the 'Slavische Gesangverein' celebrated the fortieth anniversary of its foundation. This Society numbers amongst its members nearly every Slav residing in Vienna, and the programme on the present occasion was, of course, devoted solely to Slavonic composers. These included choral works by Nesvera, the distinguished musical director of Olmütz Cathedral; Hubad, the conductor of the Laibach Musikverein; Antonín Dvořák, the greatest amongst the Czechs, whose 'Hymnus' was performed; Tchaikowsky, and others, all the pieces being sung in the different Slavonic languages to which they were set. A feature of special interest to an outsider was the performance of a number of *Volkstlieder* appertaining to the various Slavonic races, and which are zealously cultivated by this Society. Some little time after the above event, we had an opportunity of hearing a concert of Russian music, given by Russian artists, including Madame Gorlenko-Dolina, the prima donna of the St. Petersburg Opera, and an artist of the very first order; Leopold Auer, the famous violinist and conductor of the Imperial Russian Musical Society, who conducted Tchaikowsky's Second Symphony, hitherto unknown here, and who superbly

played the same composer's Violin Concerto, dedicated to Auer; while M. Paul de Conne, a young Russian pianist, recently appointed to a professorship at the Vienna Conservatorium, gave a masterly interpretation of Rubinstein's Concerto in E flat major. Amongst other instrumentalists whom we have heard lately, the Italian violinist, Arrigo Serato, may be specially mentioned as having created a marked interest. He had brought with him a new violin concerto by his compatriot, Leone Sinigaglia, a thoughtful and finely-elaborated work, demanding, however, a somewhat greater breadth and warmth of tone than its interpreter was able to impart to his instrument. At one of the Philharmonic Society's concerts, the French violinist, M. Thibaut, charmed the audience with his rendering of Bruch's G minor Concerto, while M. Raoul Pugno gave a very fine interpretation of Grieg's Pianoforte Concerto in A minor, and Frau Erica Wedekind, of Dresden, gained fresh admirers by the display of her excellent vocal art.

As regards the doings of our various societies, I may instance the performance by the Gesellschaft der Musikfreunde, of Mendelssohn's 'St. Paul'; that of Beethoven's Ninth Symphony, by the Concert Verein (given twice, on account of the excessive demand for tickets on the first occasion); and the production, by the Vienna Männergesang-Verein, under its new director, Richard Heuberger, of Wagner's 'Das Liebesmahl der Apostel' and Bruch's Greek poem, 'Salamis.' Nor should I omit to mention the laudable and successful endeavours on the part of the Evangelical Choral Society, under the direction of Herr Rückauf, to resuscitate, in a 'Renaissance Concert' recently given by it, the interest in some of the choral compositions of German masters of the sixteenth and seventeenth centuries.

MANDYCZEWSKI.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Too late for notice in your last number was the concert of the City Choral Society towards the end of February. Stanford's 'Phaëdra Crohoore,' and a lengthy selection from Wagner, formed the programme. The works drawn upon were 'Rienzi,' 'The Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' 'Die Meistersinger,' and 'Siegfried.' The vocalists were Madame Sobrino, Mr. Philip Brozel, and Mr. Wilfred Cunliffe; Mr. F. W. Beard conducted. The Town Hall was crowded, and the concert was a great popular success.—On February 27, the Festival Choral Society gave its third concert, with a fine programme. Leonardo Leo's 'Dixit Dominus' came first, and it was given by the chorus with grand tone. Mesdames Ella Russell, Marie Hooton, Florence Gittings, and Messrs. William Green and Andrew Black were the principals. The organ accompaniment of Mr. C. W. Perkins was a special feature. The Grail scene, from 'Parsifal,' and Goring Thomas's cantata, 'The Swan and the Skylark,' also went well, the latter in particular winning popular favour. Dr. Sinclair conducted.

Messrs. Harrison's last concert was given in the Town Hall on the 3rd ult. The vocalists were Madame Clara Butt, who created a *furor*, the Misses Bush, Mr. Gregory Hast, and Mr. Kennerley Rumford. New to us were Miss Margaret Horne, violinist, and Mr. Archie Rosenthal, pianist. Both achieved success. Mr. F. A. Sewell was a capital accompanist. The programme was miscellaneous, but good of its kind.

On the 4th ult., the Halford Concerts Society gave the eighth orchestral concert of the series. The programme included Sterndale Bennett's powerful overture to 'Parisina,' Beethoven's Symphony No. 7, and Granville Bantock's 'Helena' variations, repeated by desire. All were finely played, and the Symphony, given for the fifth time by Mr. Halford, went magnificently. Rachmaninoff's Pianoforte Concerto, No. 2, was down for the second time, with M. Siloti as soloist, but again Mr. Halford was disappointed, through the illness of the pianist. Mr. Leonard Borwick, at short notice, stepped into the breach, and his splendid playing in Beethoven's Third Concerto (in C minor), and



the Caprice, 'Africa,' of Saint-Saëns, more than made up for any disappointment the audience might have felt. The ninth concert, held on the 18th ult., had a very fine programme, consisting of Beethoven's 'Leonora' overture, No. 3, Tchaikowsky's Symphony, No. 4 (in F minor), and Liszt's Symphonic poem, 'Hungaria.' The last two were new here, and created much interest. The famous scherzo in the symphony would have been encored, only Mr. Halford is proof against such weakness. 'Hungaria' was finely performed, but coming last, it lost its power over the audience. Mr. Désiré Lalande played the solo in Handel's Concerto for oboe and strings, in G minor, an early and unknown work, said to have been composed at Hamburg in 1703. The music is simple, but highly interesting, and the performance was extremely good. Miss Rosina Buckmann, a rising young soprano, gave vocal pieces by Schubert and Wagner. Mr. Halford's conducting was, as always, masterly.

Mr. Max Mossel's drawing-room concerts closed for the season on the 13th ult. A miscellaneous programme was artistically interpreted by Mrs. Henry J. Wood (vocalist), Mr. Max Mossel (violinist), and Signor Consolo (pianist). Mrs. Wood's singing of Russian songs, to Mr. Wood's accompaniment, was an interesting feature of the concert. The Chamber Concerts Society's function of February 26, introduced Arensky's Quintet in D minor (Op. 51), for pianoforte and strings, a work of marked character. It was finely played by Mr. G. H. Manton and the Max Mossel String Quartet. The other principal work was Mozart's Quartet in D (No. 21 in the complete edition of Breitkopf and Härtel), which went well. Mrs. Montague Fordham was the vocalist.—The historical chamber concerts have been continued in the Temperance Hall every Saturday afternoon. Mr. E. van der Straeten has given the explanatory lectures, and the programmes have included examples from Haydn to Spohr, but the items are too numerous for individual mention. The Johannessen String Quartet have borne the brunt of the work; the pianists have been Mr. F. W. Beard, Mrs. A. L. Richardson, and Dr. Rowland Winn, and the vocalists Mr. W. Cunliffe, Miss Dodd-Delano, and Miss R. Buckmann. On Saturday, the 15th ult., Hummel's 'Military' Septet was performed at these concerts for the first time in Birmingham.

The Town Hall Saturday Concerts are well supported. The Choral Union, under Mr. Thomas Facer, gave a performance of the 'Messiah,' on February 22. The Midland Musical Society, conducted by Mr. H. M. Stevenson, gave a concert recital of Gounod's 'Faust,' on the 1st ult., and popular concerts have been given by Mr. A. E. James, and Mr. W. G. Halliley. Under Mr. Oscar Pollack's direction, a series of subscription concerts at the Botanical Gardens terminated on the 15th ult.

Sir Frederick Bridge lectured at the Midland Institute on the 10th ult., his subject being 'Early English Dramatic Music.' Illustrations were rendered by students of the Institute School of Music. The next evening, in the Town Hall, a public exhibition of the work of the students was held. The choir, conducted by Mr. Granville Bantock, gave Wesley's anthem 'The Wilderness,' affording evidence of serious study. The Ladies' String Orchestra played, under Mr. E. W. Priestley's direction, Elgar's Serenade in E minor, and several students appeared as soloists. The Moseley Choral Society gave a good performance of 'Eli' on the 14th ult. Mr. Berridge Hicks conducted.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a crowded attendance at the Victoria Rooms on February 26, when the Clifton Choral Society gave a concert. The chief work performed was Goetz's 'By the waters of Babylon.' An efficient orchestra, Mr. F. S. Gardner holding the principal first violin, played the accompaniments, and likewise rendered Schumann's Fourth Symphony. Mr. F. W. Rootham conducted.

The annual concert of the Western Ladies' Orchestra was held, on February 27, at the Victoria Rooms, under the direction of Mr. J. W. Duys, violinist, of Bath. This is a society composed of about sixty lady amateurs, who reside in various towns of the West of England, and meet weekly for practice in Bristol. Their performances were highly creditable. The vocalist was Mrs. Aylmer Jones, and the accompanist, Mr. Eaton Young.

The final concert for the season of the Bristol Quartet Society was given at All Saints' Hall, on the 7th ult. The executants were Mr. Bertram Fletcher (first violin), Miss Evelyn Trotman (second violin), Miss Elaine Griffin (viola), Mr. R. le Duc Bucknall (violinello), and Mrs. Newman Neild (pianoforte). An effective interpretation was afforded of Beethoven's Quartet in E flat (Op. 74); the Sonata in A for violin and pianoforte (Op. 109) by Brahms; and Schubert's Quartet in A minor (Op. 29).

The Mid-Lent concert of the Bristol Choral Society, on the 8th ult., at Colston Hall, was devoted to the performance of Dvorák's 'Stabat Mater,' and Beethoven's 'Engedi.' The choir and band numbered about 600. Mr. George Riseley conducted with his accustomed ability, and the works were effectively rendered. The principal vocalists were Miss Agnes Nicholls, Miss Hilda Wilson, Mr. Charles Saunders, and Mr. Daniel Price, all of whom were favourably received.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society, on February 19, performed Mendelssohn's 'Scotch' Symphony, and this charming work excited a good deal of interest. The programme also included, for the first time at these concerts, the orchestral arrangement of Wagner's *Albumblatt* in C, and Smetana's sparkling overture to 'Die verkaufte Braut.' Admirable performances of Beethoven's 'Fidelio' overture, and Saint-Saëns's 'Danse Macabre' completed an interesting programme, conducted, as usual, by Signor Esposito.

At the Chamber Music Union's recital, on February 27, Mr. Montagu Nathan joined Signor Esposito and Herr Bast in Tchaikowsky's Pianoforte Trio in A minor. At the recital on the 8th ult., Mr. Denis O'Sullivan's singing of Signor Esposito's new vocal suite on old Irish airs to lyrics entitled 'Rosen Dhu,' by Mr. A. P. Graves, formed the principal attraction. This suite consists of seven songs, and, as sung by Mr. Denis O'Sullivan, forms quite a complete drama in miniature. Mr. O'Sullivan also sang a group of Irish melodies, including, 'The Lark in the Clear Air,' and 'The West's Awake,' both beautifully arranged by Signor Esposito. The last named, besides playing all the accompaniments and joining Herr Bast in Mendelssohn's theme and variations for violoncello and pianoforte, and an arrangement of two Irish melodies by Herr Bast, played the andante and finale from Beethoven's 'Appassionata' sonata, and responded to an imperative re-demand by playing Chopin's study in G flat (Op. 25).

On the 5th ult., the Dublin Musical Society gave their third and last subscription concert for the season. The fare provided consisted of Sullivan's Festival Te Deum and Act III. of 'Lohengrin.'

Much interest was shown in the first performance in the Gaiety Theatre, on the 14th ult., of the operetta 'The Post Bag,' the libretto by Mr. A. P. Graves and the music founded on old Irish tunes, composed and arranged by Signor Esposito. This charming work was beautifully performed by Miss Evangeline Florence, Mr. Joseph O'Mara and Mr. Denis O'Sullivan. The composer conducted an unusually efficient orchestra, and the whole was produced under the direction of Mr. Denis O'Sullivan. The composer, author and performers were several times called before the curtain at the close of the performance. 'The Post Bag,' with the same cast, was also performed on the previous evening at Dublin Castle by command of His Excellency the Lord Lieutenant, K.G., before a brilliant audience, which included T.R.H. the Duke and Duchess of Connaught.

—The Orpheus Choral Society gave their second concert for this season on February 25. The programme consisted mainly of part songs and madrigals, which were conducted as usual by Dr. J. C. Culwick.—The Hallé Orchestra, under the conductorship of Herr Richter, gave two concerts on the 10th and 11th ult., at which the principal attractions were Beethoven's Seventh Symphony, Stanford's Irish Symphony, and Tchaikowsky's '1812' Overture.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

A very instructive and interesting lecture was given at St. Stephen's Parochial Hall, Norwich, on the 6th ult., by Dr. Bates, the Cathedral organist, who took for his subject 'The influence of the Church upon music.' The lecturer traced the gradual development of the art of music from the first known specimen up to the present time. The illustrations included a specimen of part-singing used in the tenth century, followed by a melody said to have been sung by the Norman soldiers at the Battle of Hastings. The most piquant illustration consisted of several chants which were in common use during the eighteenth century, very different from the grand harmonies we now associate with the canticles. Modern church music was illustrated by the soprano solo from Stainer's anthem, 'Lead, kindly light.' Dr. Bates had the assistance of the choristers from the Cathedral and several of his articulated pupils.

With the assistance of a few outside friends, the choir of St. Mary's Baptist Church, Norwich, gave an acceptable performance of Parts 1 and 2 of Haydn's 'Creation' on the 20th ult., conducted by Mr. R. Lowne, the Church organist. Miss Lancum, Mr. S. Hemmings and Mr. A. T. Springall were responsible for the solo numbers, and with the assistance of a small band, led by Mr. W. Johnson, with Dr. Bunnett at the organ, both airs and choruses received a careful rendition.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

As is customary at the close of the Choral and Orchestral Union's season, church choirs and miscellaneous musical organisations take the opportunity of exhibiting the result of their winter's work, and this month's record, which will not be strictly chronological, is almost wholly one of local effort. On February 20, the choir of Renfield United Free Church, under the able direction of Mr. George Stewart, gave a highly interesting Mendelssohn programme, consisting of 'Lauda Sion,' 'Hear my prayer,' and selections from 'Elijah' and 'St. Paul.' The programme of the recital by the choir of Claremont Church (Mr. R. Hutton Malcolm, organist and conductor), on February 28, was probably unique in the annals of local church choirs, including, as it did, Bach's cantata 'Ach wie Flüchtig' and part 2 ('The Flight into Egypt') of Berlioz's 'The Childhood of Christ.' In the former the singing of the choir was wholly overpowered by the organ accompaniment, but in the latter, especially in the chorus 'Farewell of the Shepherds,' the tone, phrasing, and expression were excellent. The choir of Caledonia Road United Free Church gave an exceedingly creditable interpretation of Gade's cantata, 'The Erl King's Daughter,' on the 8th ult. Mr. Robert Turnbull, the organist and choirmaster, conducted, and accompaniments were played on the pianoforte and harmonium by Messrs. D. S. Eadie and D. M. Mackay respectively. On the 9th ult., the choir of Bellahouston Parish Church (Miss Emily Ray, organist and conductor), sang Spohr's 'God, Thou art great' and some anthems, to a crowded congregation at the evening service.

The programme of the Glasgow Glee and Catch Club, under Mr. George Taggart, on February 26, was notable chiefly for the number of new (to the club, at least) part-songs it contained, and the finished performance of the various numbers. That

the Pollokshields Philharmonic Society continues to hold a high place in the esteem of the musical public was shown by the large audience which assembled at its performance of Mendelssohn's 'Elijah,' on February 27. The chorus, which consists largely of young, fresh voices, sang with good effect, and a capable orchestra, led by Mr. John Daly, supplied the accompaniments. The solo music was given by Misses Clara North and Nellie Pritchard, and Messrs. Fred Fallas and Charles Tree, and Mr. John Cullen ably conducted. The same work was given, with pianoforte and harmonium accompaniment, by the Leuzie Musical Association, on the 8th ult., Mr. J. H. Hinton conducting the performance.

The United Free Church Training College Musical Association, under Mr. James Gallie, submitted a programme of glees and part-songs at its concert, on the 8th ult. Mr. T. Ashcroft Melville contributed some violin solos, and Miss Maggie Wilson played the pianoforte accompaniments excellently. Johnstone Choral Union essayed Dr. Cowen's tuneful cantata 'The Rose Maiden' at its second concert, on the 11th ult., the performance being conducted by Mr. Allan Craig. The choir of the Sabbath School Union, under its new conductor, Mr. A. Steven, gave a good performance of Handel's 'Messiah.' An efficient orchestra, led by Mr. W. H. Cole, played the accompaniments.

Amateur opera performances have been represented by the Opera Class of the Athenæum School of Music and the Orpheus Club, Jakobowski's 'Erminie' being taken by the former, and Sullivan's 'The Gondoliers' by the latter. The Athenæum students sang and acted exceedingly well, and the orchestra, composed of professors and pupils of the School, contributed not a little to the success of the performance. Mr. James Barr, who conducts the Orpheus Club, evidently favours the works of Sullivan, as the Club's performances are almost invariably of that composer's operas. Both with respect to principals and chorus the performance of 'The Gondoliers' was most creditable.

The annual students' concert of the Athenæum School of Music took place on the 11th ult. The programme, arranged to show the progress and attainments of the students, consisted of songs, pianoforte and violin solos, and orchestral pieces. On this occasion, Mr. Allan Macbeth made his final appearance as conductor, as, owing to a complete re-organisation of the School, he has resigned the Principalship, a post he has held since the School was opened.

The members of Pollokshields West United Free Church Choir are to be congratulated on the successful appearance they made in Coleridge-Taylor's 'Hiawatha' (parts 1 and 2), on the 18th ult. The choruses were sung with great precision and good expression, and the solo music received adequate interpretation from Miss Eadie and Messrs. McCallum and McLintock. A quintet of strings, supplemented by the organ (capitally handled by Mr. Wilby) and pianoforte, gave the accompaniments, and Mr. D. S. Eadie, the organist and choirmaster of the Church, conducted.

On the same evening, the choir of the Young Men's Christian Association, conducted by Mr. R. L. Reid, sang Handel's 'Samson' to a large audience. The principals were Madame Ruth Lamb and Miss Mainds, and Messrs. Brearley and Fleming, with Mr. Clapperton as organist, and Mr. W. H. Cole as leader of the orchestra.

The Glasgow Amateur Orchestral Society, a body of eighty-seven performers, continues to give evidence of healthy life and activity. Quite an ambitious programme was presented at its second concert, on the 20th ult. Part I. consisted of Tchaikowsky's 'Marche Solennelle,' Weber's 'Concertstück' for piano and orchestra (Miss Vera Margolies in the solo part), prelude to Act 3 of Cyrill Kistler's 'Kunihild,' Sullivan's 'Overture di Ballo,' and some songs sung by Miss Mary Macarthur. Beethoven's C minor Symphony, which formed the second part of the programme, was a distinct achievement. Mr. W. T. Hoeck conducted the performance. The Moody-Manners Opera Company gave a week's performances, producing Stanford's 'Much ado about nothing' for the first time in Glasgow.

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second of the three concerts given by the Gloucester Choral Society during the season, was held in the Shire Hall, on February 25, too late for notice last month. The two chief works were Brewer's biblical-scene, 'Emmaus,' and 'The Hymn of Praise,' and under Mr. Brewer's most competent training and conducting the choral numbers in each were most admirably sung. The principal vocalists were Madame Sobrino (soprano), and Mr. E. Branscombe (tenor), and Miss Ellicott joined with Madame Sobrino in the duet in 'The Hymn of Praise.' A capable band (professional and amateur), was led by Mr. W. H. Reed, and one of the most acceptable features of a successful concert was the able rendering given of Sullivan's 'In Memoriam' Overture.

The Gloucester Civic Band gave a good concert at the Shire Hall, Gloucester, on February 27, and under the direction of Mr. Frank Dawes, played with considerable success a number of selections including Elgar's military march, 'Pomp and Circumstance,' which was most heartily received. Miss Bessie Dallimore sang very acceptably two songs. The Lichfield Cathedral Quartet party made a great success by their perfect ensemble in unaccompanied part-songs.

Miss Ellicott and Miss Hirschfeld have every reason to be satisfied with the result of their first series of Chamber Concerts for Gloucester and Cheltenham, the fourth concert of which was given in the latter town on the 5th ult. The concerted pieces on this occasion were Schumann's Trio in D minor (Op. 63) and Beethoven's Trio in C minor (Op. 1, No. 3), the executants being Miss Hirschfeld (pianoforte), Mr. Henry Such (violin) and Mr. Whitehouse (violoncello). Mr. Whitehouse and Miss Hirschfeld also played Mendelssohn's 'Variations Concertantes,' and Mr. Such gave as a violin solo Tartini's sonata, 'Trillo del Diavolo,' which was a fine exhibition of genuine violin playing. The vocalist was Miss Gleeson-White, who sang with great taste songs by Scarlatti, Liszt, Moorat, Wilbey, and Maude Valerie White. Mrs. Arthur Sly was the efficient accompanist.

The performance of 'Elijah,' by the Cheltenham Musical Festival Society, of which Mr. J. A. Matthews is conductor, drew a very large audience to the Winter Gardens on the afternoon of the 6th ult. By general consent this was the best performance of Mendelssohn's oratorio that has been given in the Garden Town for a great many years, the choral numbers being sung with commendable spirit, freshness, and accuracy, and in addition to a full orchestra (led by Mr. E. G. Woodward) a strong and attractive list of principals was announced. Of these, the greatest interest was shown in Mr. Santley, who sang the *Prophet* music in a manner that aroused the greatest enthusiasm. Miss Agnes Nicholls was the soprano, Miss Hilda Wilson the contralto, and Mr. Charles Saunders the tenor soloist. The large chorus was drawn from Cheltenham, Gloucester, Stroud, Tewkesbury, &c. Assistance was given in the quartets, &c., by Miss Palmer, Miss Lane, Miss Stephens, Mr. Gridley, Mr. C. Eynon Morgan, and Mr. W. E. Davies.

Local musicians heard with regret of the death of Mr. Thomas Hackwood, which took place at Stroud on the 12th ult. As organist of the parish church and conductor of the Stroud Choral Society, Mr. Hackwood did much for music in the district. He was a pupil of Dr. C. Harford Lloyd, when he was organist of Gloucester Cathedral, and a Fellow of the Royal College of Organists. He was only thirty-nine years of age.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society offered an interesting scheme at their concert of the 4th ult., when excellent renderings were given of Schubert's 'Unfinished' Symphony, Humperdinck's 'Hänsel and Gretel,' and Tchaikowsky's 'Romeo and Juliet' overtures, the latter being presented for the first time at these concerts. Mr. Arthur W. Payne played Spohr's 'Dramatic' Violin Concerto in a

particularly artistic manner. Mr. Payne has richness of tone and that desideratum, 'soul,' besides an accomplished technical faculty. Mr. Charles Reynolds played as an oboe solo a Fantasia on 'Dinorah.' Miss Annie Nelson, called upon at short notice, gained well-deserved applause by her charming vocalisation. Dr. Cowen conducted with his usual resourcefulness. The twelfth concert of the same Society occurred on the 18th ult., when Part I. was allocated to Sullivan's 'Golden Legend,' with Madame Emily Squire, Miss Florence Oliver, Mr. Lloyd Chandos, and Mr. Watkin Mills as solo vocalists. I should be lacking in proper appreciation were not mention now made of the particularly interesting concert of the Societa Armonica, which took place on February 12. Under Mr. Akeroyd's able conduct the orchestra gave enlightened readings of Beethoven's Eighth Symphony, Dvorák's Legend (Op. 59), and Mendelssohn's 'The Midsummer Night's Dream' overture. Miss Lillie Wormald, a soprano singer of quickly increasing popularity in Liverpool, gave a Scene from Donizetti's 'Lucia di Lammermoor' with much artistic feeling, and her second item, an excerpt from 'Figaro,' was sung in really admirable fashion. Mr. Walter Hatton (violoncello) played Saint-Saëns's Concerto in A minor, and Boellman's Symphonic Variations. This concert was one of the most interesting given by this quietly-conducted, but admirably-directed, organisation.

The fourth 'Ladies' concert of the Liverpool Orchestral Society took place at the Philharmonic Hall on the 15th ult., when chief interest centred in the first performance in Liverpool of the 'Prelude and Angel's Farewell' from Dr. Elgar's 'Dream of Gerontius.' This singularly beautiful, suggestive, and imaginative music was played by the able orchestra of this remarkable Society with a fine appreciation of its composer's meaning, and a breadth of effect deserving of warm praise. Mr. A. E. Rodewald, the industrious honorary conductor, is to be congratulated also on the excellent performance he obtained of Tchaikowsky's Symphony, No. 5, in E minor. Miss Pauline St. Angelo played Saint-Saëns's Pianoforte Concerto in B minor with charm, and the talented young artist was recalled several times. Miss Lillie Wormald was the vocalist.

Mr. Ernst Schiever's concerts are invariably fraught with the maximum interest, and that which took place on the 8th ult. was no exception to the rule. Mr. Schiever, in conjunction with his friends, Mr. V. V. Akeroyd, Mr. C. Courvoisier, and Mr. Walter Hatton, presented Glazounow's Fifth Quartet (in D), and, with the addition of Mr. Isidor Cohn at the pianoforte, Brahms's Quintet in F minor (Op. 34). Mr. Schiever played Max Bruch's beautiful 'In memoriam.' The distinguished violinist was, in tone and sympathy, at his best.

Miss Charlotte Davies, a talented pupil of the late Madame Schumann, gave a pianoforte and violin recital, assisted by Mr. Theodore Lawson, at the College of Music, on February 24. Miss Davies is a pianist possessing great natural talent.

The annual concert of the Cymric Vocal Union was given on the 8th ult., at Hope Hall. This excellent choir acquitted themselves admirably, whilst Miss Helen Jaxon sang with her usual taste Dr. Cowen's 'Snowflakes,' and other ballads. The other soloists were Miss L. Teify Davies, Mr. Meurig James, Mr. Walter Hatton (violoncellist). Mr. J. T. Jones directed the choir, and Mr. Robert Harvey acted as accompanist.

The Wirral Amateur Orchestral Society gave their second concert of the season in the Music Hall, Birkenhead, on the 19th ult., when the works of Dvorák, Suk, and Doring were drawn upon, under the able direction of Mr. Ernst Schiever. Mr. F. Weingartner was the violinist, Miss Evelyn Barry, the violoncellist, and Mrs. T. Fletcher, the solo-pianist. Mr. F. Austin sang 'Die Ehre Gottes aus der Natur' (Beethoven), 'Alt Heidelberg' (Jensen), in addition to young Mr. Cyril Meir Scott's dramatic 'Helen of Kyrkonnel'—a notable and strongly coloured ballad, the first performance of which I noted in my last letter. The Students' concert at the College of Music passed off with something like *éclat*, under the skilled conductorship of Mr. Carl Courvoisier. Its orchestral features were Beethoven's overture to

'Prometheus' and Mozart's Symphony in E flat major, and the young musicians deserve more than a passing word of encouragement. Mr. Johannes Weingartner's annual concert took place at the Liverpool Institute on the 10th ult., in the presence of a numerous and appreciative audience. Mr. Weingartner was assisted by Messrs. Fridolf Weingartner, Finger, Wright, A. H. Scott, Caradog Roberts, and others. The 'Scottish' concert at the Philharmonic Hall, on the 7th ult., was largely attended. The band of the 2nd Highland Light Infantry were the staple attraction, though the Manchester 'Scottish' Choir won many plaudits by reason of their excellent part-singing. The soloists were Miss Flora Donaldson, Miss M. Browning Dickson, Mr. John A. Robertson, and Mr. Mackenzie Murdoch, with Mr. Carl H. Miller as accompanist.

In last month's notes I was led into an error of statement by reason of a too close following of the pro-season circular, issued by the Liverpool Orchestral Society. The programme provided on February 22 was chiefly occupied with Wagner's 'Faust' overture, the Variations by Brahms on the 'St. Anthony' Chorale of Haydn, and Dvorák's Symphony in G, No. 4, and not with the items originally named on this busy Society's forecast.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The forty-fourth season of the Hallé Subscription Concerts has been extremely successful. At almost every one of the twenty meetings the Hall was crowded, frequently to inconvenience; and the applause during and after the performances on the 13th ult., proved the entire satisfaction of the public with the general arrangements. For that closing night a very liberal provision was made, the programme commencing with the wonderful 'Midsummer Night's Dream' overture of Mendelssohn, and concluding with that masterpiece of Beethoven, the 'Eroica' Symphony; and anything finer than the rendering of both works could scarcely be imagined. Mr. (now Dr.) Brodsky was thoroughly in sympathy with Bach in his playing of that master's Violin Concerto in A minor, and did all he could to interest us in the Sinding work in the major mode of the same key. A strong disinclination of the lovers of music to take leave till October of our wonderfully improved band brought a large gathering to the annual concert of the 20th ult. in aid of the benevolent orchestra fund, but probably a more attractive selection of works might have been even more alluring. Glancing through some of the schemes of recent meetings, we find that Dr. Cowen's 'Phantasy of Life and Love' was given, for the first time here, on February 27, when we enjoyed some most excellent pianoforte-playing by Mr. Wilhem Backhaus; and that on March 6th, for the nineteenth time, the 'Faust' of Berlioz was relied upon with a confidence which was thoroughly justified.

At the last of the Brodsky recitals of chamber music, some inconvenience was caused by the sudden illness which prevented Mr. Siliti's fulfilment of his engagement; but the repetition of Tschaiikowsky's quartet and of Busoni's violin and piano duet (Op. 36, No. 2), so lovingly interpreted by Mr. Brodsky and Mr. Days, was not unwelcome; and the large audience led to the hope that the aid which these meetings bring to the sustentation fund of our Royal College may be even greater than in any preceding season.

For the last of the Harrison gatherings, on the 7th ult., a large provision of singers and soloists was made, including Madame Clara Butt, Mr. Kennerley Rumford, and Madame Amy Sherwin. Mr. Lane also has bidden farewell, for a time, to his friends, who clustered round him on the first evening of March in undiminished numbers. But, happily, we have not yet done with Dr. Pyne's Saturday evening organ performances at the Town Hall, where Dr. Peace (of St. George's Hall, Liverpool) gave two extra recitals on February 24 and 25, introducing many pieces hitherto unknown here. It is very good news for the lovers of the 'king of instruments' that the magnificent Willis organ now being erected

(through the liberality of Mrs. Rylands) in the new Whitworth Hall of Owens College, will occasionally attract to this city many of our best players.

The charm of the meetings of Dr. Watson's Vocal Society is often greatly enhanced through the revival of some ancient classic much more frequently extolled than heard; and the polished rendering of Palestrina's *Missa Pape Marcelli*, on the 10th ult., was as pleasurable to the listeners as the work itself evidently was to the singers.

### MUSIC IN NORTHUMBERLAND AND DURHAM

(FROM OUR OWN CORRESPONDENT.)

A very creditable performance of Mendelssohn's 'Hymn of Praise' was given in the Masonic Hall, Morpeth, on February 21, by the Morpeth Choral Society, under the conductorship of Mr. Thomas Robinson. The solos were very ably sung by Miss Janet Reed, Mrs. Rutherford and Mr. J. W. Coward, and the choruses were given with precision and good effect.

On February 26, the Alnwick Choral Union produced Gaul's 'Holy City' in the Corn Exchange, Alnwick, Mr. C. E. Moore conducting. Solos and choruses—the former entrusted to Miss Maggie Wilson, Mrs. Robson, Mr. Charles Blow, and Mr. Arthur Lambert—were well sung, and the work was listened to with evident enjoyment by a large audience.

The National Telephone Vocal Society gave the second Subscription concert of its third season in the Town Hall, Newcastle-on-Tyne, on the 5th ult., producing on the occasion Sterndale Bennett's 'May Queen' and Sir Frederick Bridge's 'Battle of the Clampheddown.' The chorus appeared to greatest advantage in the first-named cantata, but evidence of careful training was perceptible in all the choral work. The soloists were Miss Gertrude Woodall, Miss Cluly Alderson, Mr. Anderson Nicol, and Mr. Hargreaves Hudson, all of whom acquitted themselves most satisfactorily. Mr. George Dodds conducted, Mr. H. Yeaman Dodds was the organist, and Mr. H. M. Renwick the pianist.

The annual invitation concert of the Northumberland Orchestral Society was given in the Town Hall, Newcastle, on the 10th ult. The principal work performed was Mendelssohn's 'Scotch' Symphony, an excellent interpretation of which was secured. Mr. Robert Smith, jun., gave an admirable performance of the solo part in Mozart's Clarinet Concerto. The vocalist was Miss Jenny Taggart, and Mr. J. H. Beers conducted.

The Newcastle Musical Society gave its tenth concert of Chamber Music, in the Grand Assembly Rooms, Newcastle, on the 12th ult., when a very capable performance of Mozart's Clarinet Quintet was given by Mr. R. A. Smith (clarinet), Mr. Alfred Wall, Miss F. Davis, Mr. Joseph Perry and Miss H. Page. Other works performed were Schumann's *Fantasiestücke* (Op. 73), for piano and violin, Kalliwoda's *Introduction and Variations* for clarinet solo, and Brahms's Sonata (Op. 100), for pianoforte and violin, the pianist being Mr. Oscar Cohen. Miss Emily Forster was the vocalist.

On the same evening, the Gateshead Vocal Society gave a performance of Goring Thomas's 'The Swan and the Skylark,' in the Town Hall, Gateshead, which, taken as a whole, was hardly equal to the Society's previous efforts. The soloists were Madame Jeannette Rainé, Miss Eleanor Wayman, Mr. Edwin Kellett, and Mr. Herbert Brown, and Mr. Newton Laycock conducted as usual.

A more successful concert was that of the Jarrow Philharmonic Society, which took place in the Mechanics' Hall, Jarrow, on the 13th ult., and at which a sacred cantata, entitled 'The Annunciation,' from the pen of Mr. J. E. Jeffries, the conductor of the Society, was produced. The work is tuneful and interesting, and the performance was eminently successful, the choir, especially, being possessed with a desire to do the composer justice. The soloists were Miss Perceval Allen, Miss Ada Shaw, Mr. J. W. Coward, and Mr. Hargreaves Hudson. Mr. Jeffries, who conducted, was heartily congratulated on the success of his work.



The tenth annual concert of the Durham College of Science Choral Society took place in the Lovaine Hall, Newcastle, on the 18th ult., when Mr. Goring Thomas's 'Sun Worshippers,' Dr. Eaton Fanning's 'The Miller's Wooing,' and portions of Mr. Coleridge-Taylor's 'Hiawatha,' were performed, under the careful and efficient conductorship of Mr. W. G. Whittaker.

Also, on the 18th ult., the Sunderland Philharmonic Society gave, in the Victoria Hall, Sunderland, the fourth portion of Haydn's 'Seasons' (Winter), Liszt's setting of the 13th Psalm, and a miscellaneous programme. The principals were Madame Sobrino, Mr. William Green, and Mr. H. Lane Wilson, whose abilities were clearly demonstrated in Haydn's tuneful work. Mr. Green gave a remarkably fine rendering of the difficult solo part in Liszt's Psalm, which was on the whole the most enjoyable feature of the concert. The choruses in both works were well sung, and the orchestra was eminently satisfactory. Mr. N. Kilburn conducted with his customary skill.

For its final concert of the season, on the 9th ult., the South Shields Choral Society gave, in the Royal Assembly Hall, South Shields, Rossini's 'Stabat Mater,' and Brahms's 'Song of Destiny.' The soloists, Miss Ruth Lamb, Miss Violet Simpson, Mr. Henry Turnpenny, and Mr. Charles Knowles, acquitted themselves creditably, and the concert in other respects was very successful. Mr. M. Fairs conducted.

The most important concert of the month was that given in the Town Hall, Newcastle, on the 19th ult., by the Newcastle and Gateshead Choral Union. The works performed—'The Sleeping Beauty,' 'The Butterfly's Ball,' 'The Dream of Endymion,' and the 'Ode to the Passions'—were all from the pen of Dr. F. H. Cowen, who personally conducted the performances. The principals, all of whom were distinctly successful, were Miss Helen Jaxon, Miss Edna Thornton, Mr. William Green, and Mr. William Thornton. Mr. Green especially distinguished himself in 'The Dream of Endymion.' The splendid chorus of the Union and the Hallé Orchestra gave a magnificent account of the choral and orchestral portions of the works, all of which, with the exception of 'The Sleeping Beauty,' were fresh to Newcastle. Dr. Cowen received quite an ovation, rounds of applause greeting his appearance, and the utmost enthusiasm prevailed throughout the evening. The Choral Union is doing a splendid work in this district, and its conductor, Mr. J. M. Preston, and his committee, are to be warmly commended for the broad-minded policy which they are pursuing.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last of the Nottingham orchestral concerts to be conducted by Mr. Henry J. Wood took place on the 6th ult. The programme comprised Mendelssohn's 'Ruy Blas' overture and Schubert's Unfinished Symphony. Excerpts from Wagner supplied the remainder of the programme. The vocal numbers were contributed by Miss Florence Schmidt.

On the 13th ult., the West Bridgford Choral Society gave a very excellent programme, the chief number of which was Coleridge-Taylor's 'Hiawatha's Wedding-Feast.'

The Derby Choral Union's concert, on the 18th ult., was noticeable for one of Handel's Coronation Anthems, and the 'Death of Minnehaha' (Coleridge-Taylor), besides including Mozart's motet, 'O God, when Thou appearest.' The orchestra also contributed Grieg's 'Peer Gynt' suite.

On the 20th ult., Mr. Henry J. Wood conducted 'Elijah,' and brought the season and his connection with the Nottingham Sacred Harmonic Society to a conclusion. The work of the Nottingham St. Cecilia Choir is too good to be passed in silence; comprised in their concert on the 10th ult., were Mendelssohn's motet 'Surrexit Pastor Bonus,' a chorus from Schumann's 'Paradise and the Peri,' and the 'Spinning Song' from the 'Flying Dutchman' (Wagner). Among the churches, choral work

has been well represented in Nottingham, Bridge's 'Cradle of Christ' was performed at Halifax Place Chapel on the 10th ult., and 'Stainer's 'Crucifixion' at St. John's Church on the 16th ult.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

There has been no lack of music here this term, in fact, concerts and musical entertainments have been planted so thickly upon us, that some of them have been necessarily very thinly attended, while others have had to be postponed for the present term altogether. Following our usual custom, we give a 'digest' of the more important concert performances. On January 30, Miss Leila Taylor, a very promising young violinist, and daughter of the late Dr. Taylor, organist of New College, gave a very enjoyable chamber concert in the Assembly Room of the Town Hall, assisted by Miss Fanny Davies and Mr. Edward Iles. Miss Taylor's principal solo was the 'Air Varié' (Op. 22) by Vieuxtemps, while Miss Fanny Davies's contributions were Nos. 2, 3, and 6 of Schumann's Novellettes. Mr. Iles gave a couple of songs by Brahms, and later in the programme 'The Pipes of Pan' by Dr. Elgar.

Next came an excellent concert on Shrove Tuesday, in the Town Hall, under the auspices of the Musical Club, when the first item in the programme was Beethoven's ever-welcome Septet, which was admirably rendered. We must not omit to mention a bassoon solo, 'Adagio and Rondo Ungarese in C minor,' by Weber, well played by Mr. E. F. James.

On Ash Wednesday, the Professor of Music, Sir Hubert Parry, discoursed in the Sheldonian Theatre, on 'The Differentiation of Style in Music,' this being a continuation of his former lecture, and on the same lines.

On February 27, at the Town Hall, under the auspices of the Musical Club, the 'Richard Gompertz' String Quartet gave a chamber concert; the principal works constituting the programme were Tchaikowsky's Quartet in E flat minor (Op. 30), and Mozart's Quartet in D minor. Miss Gleeson White sang very beautifully two songs, 'Die Allmacht,' by Schubert, and air, 'Divinités du Styx,' from the 'Alceste' of Gluck.

On March 3, another good chamber concert was given in the New Examination School, this time under the auspices of the Musical Union, when the Schiever String Quartet artistically entertained a capital audience; the two works forming the back-bone of the programme being Beethoven's Quartet in B flat major (Op. 130), and Mozart's in C major (No. 17).

The great event of the present term was the performance in the Town Hall, on the 6th ult., of Bach's St. Matthew Passion, sung by the united forces of the Choral and Philharmonic Society and also of the Bach choir, accompanied by the orchestra, under the able conductorship of Dr. Allen, organist of New College. The Town Hall was crowded. It was well known that great care was being bestowed upon its preparation, and the greatest interest was shown in the rendering of the work. The Matthew Passion of the great Leipzig Cantor is not to be attacked with a light heart, quite the contrary, for it bristles with difficulties unknown to most oratorios, and it is only those who are in the thick of the fight who realise to the full the immensity of those difficulties. To say that they were one and all surmounted in the present performance would obviously be carrying praise too far, but we say at once that the slips were comparatively few and far between, and that it is many a year since such excellent chorus singing has been heard in Oxford—indeed, we doubt if ever before. The response of the voices to the beat of the conductor was prompt on nearly all occasions, and they succeeded in bringing forth a volume of excellent tone. Needless to say, the soloists did excellently well. Space does not permit of details, but we tender to Dr. Allen and his triple force our heartiest congratulations. Many 'ups and downs' have fallen to the lot of the Oxford Choral and Philharmonic Societies in recent years; the Bach Choir also (though as

yet only a young Society here) has not been able to proceed upon a path which a recent American writer has described as 'peculiarly level'; yet, in spite of all this, the present performance should amply prove what excellent results it is possible to achieve by amalgamation and co-operation under a thoroughly excellent enthusiastic conductor, and if the Bach Choir could see the way to a future joining of hands, for the highest artistic aims, with the Societies we have mentioned, there would then be a brilliant future before what might be designated as the 'Oxford Oratorio Society.' We trust, and firmly believe, that there are a very large number with us in the expression of these views.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The district societies have been to the fore during the past month, and the various performances which have taken place have, in the aggregate, proved the gratifying fact that the musical revival of the last decade is still gathering both in force and extent. Small colliery villages, more pretentious market towns and scattered rural districts are alike affected by this awakening, and possess their own choral and orchestral societies. A typical instance is that of the Chapelton and District Sacred Harmonic Society, which, though older than most similar district organisations, being now twenty years old, has developed wonderfully during the latter half of its existence. Mendelssohn's Forty-second Psalm, Beethoven's 'Mount of Olives,' and Rossini's 'Stabat Mater,' performed on the 11th ult., make up a 'triple bill,' of which any society might be proud. Mr. Thos. Bool, who conducted, Mr. H. Parkes, the leader of an excellent band, and Mr. F. Senior, the organist, contributed to the success of the concert. The principals were Miss Clara North, Miss Lilian Hovey, Mr. Leyland, and Mr. J. Browning. Another Society flourishing in the same rather grimy but enthusiastic district is the Rawmarsh and Parkgate Choral Union. A thoroughly admirable performance of Mendelssohn's 'St. Paul,' on the 6th ult., gave evidence that, under Mr. A. E. Simmonite, the quality of the chorus-singing of this go-ahead Society is still on the up-grade. Doncaster, the type of another class of musical centre, is also very much alive. Mr. Thomas Brameld now directs the Doncaster Musical Society, which, in Mr. Coleridge-Taylor's 'Hiawatha' (complete), performed on the 13th ult., reached a high level of excellence. Chorus, band, and soloists (Madame Goodall, Mr. H. Brearley, and Mr. C. Knowles) shared in a notable success. The bleak and scattered district of Penistone boasts an energetic choral society, which, under Mr. J. Cooper's able direction, does excellent work, Haydn's 'Creation' being given on the 19th ult. The Suburban societies at Burngreave and Norton Lees have also given successful concerts, the former under Mr. H. C. Jackson, with 'Elijah,' and the latter (under Mr. H. Reynolds) with Wallace's 'Maritana.'

Oratorio in church is another encouraging sign of the times, the labours of Mr. J. C. V. Stacey at St. John's (Ranmoor), and Mr. J. A. Rodgers at St. Mary's, having recently found many emulators. At the first-named church, Mendelssohn's 'Christus' and Stainer's 'Crucifixion,' and at the latter, Mendelssohn's 'Hymn of Praise,' on an extensive scale, have been among the month's musical doings.

At the Sheffield Musical Union's concert, held in the Albert Hall on the 18th ult., the greater part of Wagner's 'Flying Dutchman' was performed. The ladies in the Spinning Chorus, and the basses and tenors in 'Helmsman, leave the watch,' were respectively successful, and the other choral items were admirably sung. The soloists were Miss Estella Linden, Miss Nellie Chisholm, Mr. Thomas Thomas, and Mr. Andrew Black. Mr. W. S. Jessop at the organ and Mr. J. H. Parkes at the head of a fine band were the efficient lieutenants of Dr. Coward, who conducted. At Rotherham, on the following evening, the Drill Hall was filled to hear the Rotherham Choral Society perform Bach's Mass in B minor and Mendelssohn's 'Walpurgis Night.' Mr. Thomas Brameld, the veteran conductor

of this sturdy body of choristers, was largely responsible for the choral success attained in each work. Miss Alice Lakin, Mr. Webster Miller, and Mr. Fowler Burton were the principals, and Mr. H. Parkin led the orchestra.

The latter portion of the month included a number of attractive fixtures, among them being the concert of the Barnsley St. Cecilia Society on the 20th ult., at which 'The Golden Legend' was performed, under Dr. Coward, and the Good Friday concert of the Sheffield orchestra, when, assisted by members of the Sheffield Musical Union, and directed by Dr. Coward, Spohr's 'Last Judgment' was performed. The same work was also given at Oxford Street Chapel on the 23rd ult., where, under Mr. Joseph Kaye's direction, musical services are becoming of increasing importance.

In connection with the University College free lectures, Dr. Coward is delivering a series of six discourses on 'The rise and development of English music.'

### MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

On the 11th ult., a performance of Mendelssohn's oratorio 'Elijah' was given by the joint choruses of the Stafford and Uttoxeter Choral Unions in the Borough Hall, Stafford, under the conductorship of Mr. Herbert Drury, with conspicuous success. It was not absolutely perfect; for one reason, the hall is not lofty enough for a chorus of 200 voices and orchestra. The band of 40 instrumentalists was under the leadership of Mr. H. T. Freeman, of Birmingham, and Mr. J. Jackson presided at the organ. The soloists, who all sustained their parts in a manner worthy of high commendation, were Miss Estella Linden, Miss Alice Lakin, Mr. Charles Tree, and Mr. Fred Fallas. Mrs. Harry Ford, Miss Edith Briddon, Mr. Geo. Noon, and Mr. J. W. Rowland appeared as principals in the concerted numbers with success.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

#### LEEDS.

Chamber music in a concert hall, where one is accustomed to witness a large chorus and orchestra disporting themselves, is necessarily at a disadvantage, and Brahms's String Quartet in B flat, played with the utmost sympathy by Mr. Kruse's quartet-party, seemed out of place in the spacious and resonant Leeds Town Hall, at the subscription concert on February 26. The addition of the pianoforte (Miss Fanny Davies) in Dvorák's Quintet made an appreciable difference in point of effectiveness, and Miss Davies's solos, in which she displayed even more than her usual warmth and brilliance, were thoroughly enjoyed. Miss Agnes Nicholls's interesting singing was not the least notable feature of the concert. On the 4th ult., Mr. Frederick Dawson returned to his native town to give a pianoforte recital, whose long, exacting, and varied programme showed the extent of his resources. His phenomenal execution and memory have long been features of his performances, and to them he has now added a greater thoughtfulness and increased restraint. On the following day, the Leeds Symphony Society, whose labours are primarily for the musical education of its own members, gave interesting performances of two concertos for two pianofortes, Bach's in C minor, and Mozart's only work of the kind, in E flat, the soloists being Messrs. Bernard Johnson and Ernest Sharpe. Mr. A. E. Grimshaw conducted, and Mrs. E. Taylor was the vocalist. The last of the experimental series of Free Orchestral Concerts, which have been given at the cost of a few public-spirited citizens, took place on the 8th ult. Mr. Edgar Haddock, the conductor, has not only given his services, but has contributed to the expenses, and the majority of the orchestra receive no fees, so that the only persons who derive any pecuniary benefit from the concerts are the Corporation, who retain the shillings charged for admission to the gallery. At this concert, Maurer's once famous concertante for four violins, cleverly played by four young

violinists, Wagner's 'Meistersinger' overture, and Strauss's always welcome 'Blue Danube' waltz, were among the most enjoyable things in a very varied programme, which was thoroughly enjoyed by a crowded and enthusiastic audience. The excellent 'Bohemian Concerts,' where chamber music is heard under the favourable condition of a room not too large to destroy all sense of intimacy, to which many would add the pleasurable liberty to smoke, came to an end for the season on the 12th ult., when Schumann's quartet in A minor, and Tschaikowsky's in D, together with Haydn's 'Emperor' variations, were heard. On the same date, a miscellaneous concert was given by Mr. Christensen, a local pianist. On the 19th ult., the Leeds Choral Union did honour to both itself and Sir Hubert Parry by giving, under his direction, a worthy performance of 'King Saul,' before a large audience. Miss Agnes Nicholls, Madame Clara Butt, Messrs. John Coates, Kennerley Rumford, and R. Mintland were the principals.

## BRADFORD.

As at Leeds, so at Bradford, orchestral music for the masses is on its trial. The Bradford Permanent Orchestra has been in existence a good many years, and has now a band of over eighty which, under Dr. Cowen, has reached the highest degree of efficiency. While its performances have been good, its programmes have mingled the useful with the sweet, yet the public support has fallen off, and those who attend the concerts do not always attend to the music—at least, in the more expressive places, where one is the unwilling listener to much whispered conversation about matters quite foreign to the music. On February 22, Sir A. C. Mackenzie came to conduct some of his music, the bright 'Britannia' overture, and pieces from 'The Troubadour' and the 'Coriolanus' music, and Mr. F. Dawson played Dr. Cowen's clever Concertstück. At the last concert of the season, on March 15, the assistance of the Festival Choral Society gave variety to the programme, and exceptionally finished performances of the first 'Peer Gynt' suite and the 'Lohengrin' prelude indicated the high degree of efficiency attained by the band under Dr. Cowen's teaching. On February 28, Mr. S. Midgley gave one of his chamber concerts, and followed his own precedent in introducing something of special interest, César Franck's fine violin sonata, and Dr. Walford Davies's beautiful work of the same class, in E minor (Op. 5), which were sympathetically played by Mr. Dunn and the concert-giver, the vocalist being Miss Elizabeth Andrews. On the 7th ult., the subscription series came to a close with a fine all-round performance, under Dr. Cowen, of 'The Flying Dutchman.' The principals were Miss Ella Russell, who was quite at her best as the heroine, Mr. Andrew Black, Mr. Ben Davies, Madame Cockcroft, and Mr. Thomas Meux, who was an admirable representative of *Daland*. The chorus of the Bradford Festival Society was, on the whole, well up to its difficult task, and the Hallé orchestra was, of course, at home in a work so suited to its powers. On the 11th ult., the Bradford Old Choral Society gave an exceedingly good performance of 'Elijah,' the chorus, under Mr. Hartwell Robertshaw, singing with spirit and fresh, vocal tone. Madame Duma, a contralto who came as a substitute and whose name did not transpire, Mr. William Green, and Mr. Watkin Mills were the principals.

## OTHER YORKSHIRE TOWNS.

The concert of the Huddersfield Choral Society, on the 7th ult., is dealt with by another pen, so I may pass on to mention the two subscription concerts on February 25 and the 11th ult. At the former, Dr. Richter conducted Glazounow's Sixth Symphony, and Schumann's Pianoforte Concerto, which, much as we love it, one inclines to regard as one of the most familiar of all instrumental works, was heard 'for the first time at Huddersfield!' The soloists were Mrs. E. Haley, a clever local pianist, and Miss Ethel Wood was the vocalist. On the 11th ult., an opportunity was afforded to local talent, the concert being entitled a 'Grand Huddersfield Night,' in which the Glee and Madrigal and Philharmonic Societies, both under

Mr. Ibeson's direction, together with the borough organist, Mr. Pearson, and other musicians of the town, took part. The Glee and Madrigal Society (should not the title be inverted, on grounds of both history and merit?) gave a concert on its own account on the 4th ult., when a programme of the usual type was offered to its supporters.

At Halifax, the Choral Society gave a most interesting, but wearisomely prolonged, programme on February 28. The choral works were Dr. Cowen's setting of Collins's ode, 'The Passions,' which was exceedingly well sung under Mr. English's conductorship, and if Dr. Harford Lloyd's fine motet, 'The Righteous live,' was less effective, it was because the division into eight parts betrayed a lack of sufficient weight and beauty of tone in some sections of the chorus. There was a fine performance of the 'Pathetic' symphony, but the most notable thing of the evening was the exceedingly fine reading Dr. Richter gave of the 'Midsummer Night's Dream' overture, revealing points which are obvious enough in the score, but which our native conductors have hitherto taken pains to conceal. On the 13th ult., the Halifax Orchestral Society showed signs of distinct progress made under its new conductor, Mr. H. Van Dyk. Beethoven's First Symphony was most creditably performed, and Schubert's 'Rosamunde' was another marked success. The leader, Mr. Sutcliffe, played Wieniawski's Violin Concerto in D, and Miss Beeston sang very pleasantly.

Another local orchestra which has of late attained considerable efficiency is that of Dewsbury, where, however, to judge from the audience assembled on the 6th ult., there is no pressing demand for anything of the kind. Some of Mr. Edward German's music, including two movements from the 'Seasons' Suite, Dr. Cowen's 'English Dances,' Sir A. C. Mackenzie's 'Little Minister' Overture, and Smetana's 'Lustspiel' Overture, were well played under the direction of Mr. G. H. Hirst, who, unhappily, is compelled, for private reasons, to give up his conductorship. The Harrogate Choral Society gave, under Mr. C. L. Naylor's direction, a good performance of Stanford's 'Revenge,' on the 14th ult., together with the Epilogue from Dr. E. W. Naylor's cantata, 'Arthur, the King,' the whole of which is promised for next season. The most striking feature of the concert was perhaps the introduction of the last two movements from Brahms's Second Symphony, the very creditable playing of which showed Mr. Naylor's power to make the most of a scratch band and a single rehearsal. Miss Marie Brema's dramatic singing of the 'Fiancée du Timbalier' was another interesting feature in the concert. On the 13th ult., the Morley Choral Society gave, under Mr. Alfred Benton, a careful and sympathetic performance of Parry's cantata, 'A Song of Darkness and Light,' Miss Jenny Taggart being the soloist. Coupled with it were the 1st and 2nd parts of 'The Creation,' in which Messrs. Riley and Tree also took part as principals.

On the 14th ult., the Hull Harmonic Society gave a concert, the programme of which was entirely given up to Sullivan's music, the principal works being 'The Martyr of Antioch' and the 'In Memoriam' Overture. The chorus-singing, under Mr. Walter Porter, was good. The principals were Miss Agnes Nicholls, Miss Jessie King, and Messrs. Copland and Beaumont. Verdi's Requiem, together with Schubert's 'unfinished' Symphony and Handel's 'Zadok, the Priest,' were given by the Hull Vocal Society, under Dr. Geo. Smith, on the 18th ult. The chorus has seldom, if ever, done better work, and the principals, Miss Maggie Jaques, Miss Muriel Foster, Mr. Harry Stubbs, and Mr. Joseph Lycett, were efficient.

The York Musical Society's concert, on the 18th ult., was given under adverse circumstances, the conductor, Mr. T. Noble, being unavoidably absent. An able substitute was procured in his predecessor, Canon Pemberton, who gave a good account of Bach's 'Sleepers, wake' and a Haydn Symphony. Elgar's 'Light of Life' was less adequately performed. The principals were Miss Helen Jaxon, Madame Dewhurst, Mr. C. Saunders, and Mr. Mansell Lewis.

## Miscellaneous.

A highly meritorious performance of so important a work as Dvorák's Mass in D, by the New Torquay Musical Association, on the 5th ult., reflected much credit on the hon. conductor, Mr. T. Henry Webb, and the band (led by Mr. J. Sparke) and chorus of 120 performers, who responded so well to his baton. The soloists were Miss Mabel Manson, a young New Zealand soprano of much promise, Miss Gertrude Hicks, Mr. Albert Collings, and Mr. Walter Belgrove. The remainder of the programme consisted of Mendelssohn's G minor Pianoforte Concerto (the solo part played by Mrs. W. H. Mortimer), Sterndale Bennett's Parisina overture, and Schubert's Unfinished Symphony—an excellent selection. These few words of appreciation of the Association's efforts for the cause of music in the delightful South Devon watering-place, must include a brief reference to the long list of cantatas, symphonies, pianoforte concertos, overtures, &c., which have been performed since 1892. Madrigals, too, such as the Silver Swan of old Orlando Gibbons, appear largely in the survey of that decade. May there be no decadence of the enthusiasm and artistic earnestness which so strongly animate Mr. Webb and his colleagues at Torquay!

Mr. Thomas F. Dunhill, an assistant music master at Eton College, delivered a very interesting lecture upon 'Henry Purcell,' before a crowded audience, at the Albert Institute, Windsor, on the 4th ult. The subject was made the more attractive by musical illustrations furnished by several friends, including Miss Delia Mason and the Rev. T. B. Everett, Minor Canon of St. George's Chapel, as soloists, with a small chorus and a string orchestra. Mr. Dunhill accompanied on the pianoforte, and played several short melodious pieces. 'Mad Bess,' 'Come, if you dare!' and selections from 'Dido and Æneas,' and 'Dioclesian,' were also included. A hearty vote of thanks was given at the close to the lecturer and the performers. Dr. C. H. Lloyd was an admirable chairman.

A General Meeting of the Union of Directors of Music in Secondary Schools will be held in the large hall of the Royal College of Organists (Hart Street, Bloomsbury), on the 30th inst., at 10.30 a.m., under the presidency of Dr. C. H. Lloyd, Precentor of Eton. Those who wish to be enrolled as members of the Union (of which the annual subscription has been fixed at three shillings and sixpence) are invited to communicate with the Hon. Secretary, the Rev. Dr. S. J. Rowton, The Close, Bradfield, Reading.

The Board of Trinity College, London, announces the appointment of four examiners to conduct this year's examinations in practical subjects, in India and the Colonies—viz.: India, Dr. W. Creser; South Africa, Mr. G. E. Bambridge; Australia, Mr. Charles Edwards; New Zealand and Tasmania, Mr. Alfred Mistowski, Mus.B.

The concert announced to be given at the Royal College of Music, on February 24, and which T.R.H. the Prince and Princess of Wales had intimated their intention of honouring with their presence, had to be postponed in consequence of a case of illness in the College.

The Imperial Grand Opera Company, of which Mr. Kelson Trueman is the director, announced 'a tour of Grand Opera in the Suburbs,' to commence on Easter Monday (March 31). The localities to be visited are Clapham, Brixton, Fulham, Stratford, and New Cross. The artists engaged include Madame Blanche Marchesi, who makes her first appearance in opera in England.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of 'St. Paul,' in St. Botolph's Church, Aldersgate, on the 12th ult. The solo vocalists were Miss Georgina Dupuis, Miss Ethel Alboun, Mr. John Probert, and Mr. Robert Grein. Dr. Turpin accompanied on the organ.

Dr. Frank J. Sawyer is announced to give, at the Royal College of Organists, on the afternoons (at 3 p.m.) of the 16th and 23rd inst. and May 3, three lectures on Extemporization. A novel feature of these discourses will be the musical illustrations, performed by eminent musicians.

The final competition for Free Open Scholarships at the Royal College of Music, took place on February 22. The following are the names of the successful candidates:—*Composition*: Thomas P. Fielden (Chichester); *Pianoforte*: Helen Boyd (Baillieston, N.B.) and Edmund O. N. Phillips (Cheltenham); *Singing*: Maria Yelland (St. Austell), Frank A. Millward (Birmingham), and Israel Wasserzug (London); *Organ*: Giles J. Higgins (Bristol) and James Macdougall (Edinburgh); *Violin*: Henry H. Kinze (London); *Violoncello*: Adelina S. Lion (London) and Charles H. W. Evans (London).

A lover of Glee-Singing announces that, in order to stimulate the practice of Glee-writing and to mark the present year of Coronation, he intends to offer a Prize of Ten Guineas for the best original Glee. Sir Frederick Bridge, Dr. W. H. Cummings, and Mr. Arthur H. D. Prendergast, have kindly consented to act as Judges, and all particulars of the competition may be obtained of Mr. W. A. Everington, Lealholme, Shawfield Park, Bromley, Kent.

Miss Muriel Foster (contralto), who has unfortunately been compelled to cancel all her many engagements during the last few months through serious illness, hopes to resume her professional work in the present month. Miss Muriel Foster is engaged for the Düsseldorf Musical (Lower Rhine) Festival, when she will sing the part of *The Angel* in Dr. Elgar's 'The Dream of Gerontius,' besides taking part in Bach's B minor Mass.

## Foreign Notes.

BASEL.—A new and as yet unpublished Symphony in G major, entitled 'Heroic,' by Hans Huber (the composer of the 'Böcklin' Symphony), has recently been produced. The work, which is in four movements, is intended to illustrate the struggles of a hero in the service of his country, the final movement including a 'Sanctus,' sung by a solo voice, indicative of the apotheosis of the warrior.

BERGAMO.—The production of oratorios by Italian composers, stimulated by the success obtained in that art-form by Don Lorenzo Perosi, is growing apace. The completion of two new works is now announced, one entitled 'L'Immacolata,' set to scriptural texts, by Guglielmo Mattioli, the organist of St. Mary's; and another, 'Il Calvario,' by the maestro Parodi, recently performed with much acceptance at Rome. To these may be added a sacred drama in two acts, with a prologue entitled 'Job,' by a priest, Don Giovanni Pagalla.

BRUGES.—A grand concert, devoted to the less known works of the late Peter Benoit, given last month under the direction of M. Jules Sabbe, included a remarkably fine 'Epithalame' for a solo voice, with harp and string quartet accompaniment.—A newly-formed choral society, conducted by M. Alphonse Wybo, recently gave its first concert, when an effective interpretation was given of the motet, 'O vos omnes,' by Vittoria, and pieces by Gevaert and Van Duse.

COLOGNE.—At the ninth Gürzenich Concert of the season, under Dr. Willner's direction, an enthusiastic reception was given to the new choral ode, 'Frühlingsfeier,' by Anton Urspruch, the performances also including portions from Max Bruch's 'Achilles.' Considerable success was achieved at the Stadt Theater by a new two-act opera, entitled 'La Pompadour,' a melodious and dramatically effective work by the young Hungarian composer, Emanuel Moór, which is likely to make its way in Germany.

FULDA.—A most successful performance of Handel's 'Alexander's Feast' was given recently by the Cecilia Society, under the conductorship of Dr. Kilb.



FORST.—An excellent performance was given, last month, by the Concert Association, of Heinrich Hofmann's choral work 'Editha,' under the direction of Cantor Scraback, and with noted Berlin artists in the solo parts. The performance was so successful that it had to be repeated a few days later.

HAMBURG.—The Philharmonic Society, which has numbered Julius Stockhausen and Hans von Bülow amongst its conductors, gave its five-hundredth concert last month. On this occasion, Professor Joachim played Beethoven's Violin Concerto, which he was the first to introduce at this society when making his *début* here in 1848. The Philharmonic Society was founded in 1828.

KÖNIGSBERG.—Weigl's once immensely popular, but now apparently forgotten opera, 'Die Schweizerfamilie,' has been revived at the Stadt Theater, in a somewhat condensed form, with complete success.

LEIPZIG.—The Singakademie has just celebrated the hundredth anniversary of its foundation with a festival performance of Handelian compositions. The proceedings opened with a prologue, spoken by the author, Herr Albin Mittelbach, after which, Herr Paul Homeyer, the distinguished organist of the Gewandhaus, played the Saxon master's organ concerto in G minor, which was followed by a most impressive rendering by the choir, and with very efficient representatives of the solo parts, of the ode 'Alexander's Feast,' under Herr Wohlgemuth's direction. The Singakademie, founded in 1802 by the Cantor of St. Thomas's, Johann Gottfried Schicht, has numbered amongst its conductors such well-known musicians as Friedrich Schneider, Ferdinand David, Carl Reinecke, and others, and it is a satisfactory sign of the vitality of its organisation that its present active membership (260) is the highest which the venerable Institution has attained for many years.—Felix Weingartner's new trilogy 'Orestes' was produced on February 15, at the Stadt Theater, and with an extremely fine performance, under the poet-composer's direction, achieved a complete success. The work, which in its action follows pretty closely the 'Orestiad' of Æschylus, is practically a music drama in three acts, entitled respectively, 'Agamemnon,' 'The Sacrifice,' and 'The Furies.' Of these, the second proved the most highly impressive. It is the general opinion, that the eminent conductor's latest stage work is also the one in which he shows himself most happily inspired.—The concert of the Riedel Verein, on February 26, was rendered specially interesting by the first performance in Germany of the late Anton Bruckner's grand mass in E minor, and his setting of the 150th Psalm, two very difficult works which, under the direction of Dr. Goehler, produced a profoundly marked impression.

MANHEIM.—Considerable success has been obtained by a new opera 'Herbert und Hilda,' by Waldemar von Baussnern, the composer being recalled a number of times at the first performance.

MONTÉ CARLO.—'Le Jongleur de Notre Dame,' a 'miracle' in three acts, Massenet's latest opera, which has just been brought out at the Grand Theatre, has proved a very charming work. The libretto, by Maurice Léna, a professor at the Paris University, is poetical and effective, and the music, admirably adapted to the quaint legend, is throughout melodious and full of animation and colour. A peculiarity of the piece is that it contains only male parts. It was exquisitely mounted, and the performance, under M. Jehin, all that could be desired.

MÜNICH.—At one of the concerts of the Kaim Orchestra, last month, the conductor, Herr Siegmund von Hausegger, introduced two interesting and much appreciated novelties by young, but already favourably known composers. These were, an Idyl, entitled 'Pan,' for grand orchestra, by Hermann Bischoff, having Schiller's 'Die Götter Griechenlands' for its poetic basis; and two movements from a symphony in E minor, by Guido Peters. A new string quartet in G minor, by Hans Koessler, an organist of some note, produced a good impression at its performance by the Miroslaw Weber Quartet Party. Richard Strauss recently conducted a performance, with the co-operation of the Kaim Orchestra, of a number of excerpts from his new opera 'Feuersnot,' with a success which should bring the production of the work at the Royal

Theatre within measurable distance. The composer's father, Franz Strauss, has just celebrated his eightieth birthday. He was for a number of years the leading horn player in the Royal Akademie der Tonkunst.

OBERHAUSEN (on Rhine).—The newly-founded Musikverein gave an interesting concert of unaccompanied vocal compositions last month, which included an 'Ecce quomodo,' by the sixteenth century composer Händl, and an eight-part 'Crucifixus,' by Lotti, as well as numbers by Mendelssohn and the talented conductor of the society, Musik-director Steinhauer.

PRAGUE.—The fifth symphony concert of the Czech Philharmonic Society introduced a remarkable new work by Carl Bantzky, viz., a Rhapsody in C minor, in which the composer's rich fancy, original invention, and mastery of orchestral colouring are exhibited to the best advantage.—The talented Prague composer, Ludwig Lsták, gave a concert of his compositions, with the co-operation of the Philharmonic orchestra, amongst the most successful of which was a 'musical epic,' entitled Song of Victory.—Fräulein Magda Dvorák, a daughter of the distinguished composer, made her *début* at a recent concert of the Conservatorium as a concert singer, and in an air from Verdi's 'Aida' proved herself a young artist of considerable attainments.

ROME.—A smartly-written new operetta, 'Il Popò,' is delighting Roman audiences nightly just now, the libretto being from the pen of the Milanese critic, Romeo Carugati, and the music the joint production of the maestri Grandi and Albertoni.

VENICE.—Princess Polignac, an enthusiastic admirer of Wagner, has endowed the municipal orchestra with a fund in order to ensure the continuance of the annual commemorative performances, in front of the Palazzo Vendramin, where the Bayreuth master died.

WARSAW.—A Polish version of the book of Wagner's 'Lohengrin' has just been published from the pen of M. Urbanski, a well-known *litterateur*.

ZÜRICH.—A new pianoforte quartet, superscribed 'Waldlieder,' by Hans Huber, a melodious and finely-elaborated work, was performed for the first time at one of the recent concerts of the Chamber Music Society.

## Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

BOOTLE.—The fourth subscription concert this season took place, at the Town Hall, on February 21, when the programme included the overtures Gazza Ladra and Preciosa, Pizzicato ('Sylvia'), Delibes, the Ballet music in Gounod's 'Faust,' and Moszkowski's Spanish Dances, Nos. 2 and 5, played by the orchestra. The vocalists were Miss Ada Crossley and Mr. R. Wynne Jones, and Mr. Albert E. Workman conducted.

BOURNEMOUTH.—Mr. Charles Fletcher gave his annual concert on the 8th ult., at the Winter Gardens. The chief features of the programme were a Serenade for string orchestra, by Joseph Suk (Op. 6), and Max Bruch's 'Kol Nidrei' for violoncello and orchestra (the solo part played by Miss Maud Fletcher), and the same composer's 'Fantasie Ecossaie' (the solo violin part played by Mr. Fletcher). In all these works the orchestra acquitted itself with much credit. Other artists who assisted were Madame Emily Squire and Mrs. Howard May (vocalists), Miss Miriam Timothy (harp), and Miss Winifred S. Barrett and Mr. H. Holloway (pianoforte).—At the forty-fifth Symphony concert in the Winter Gardens, which took place on the 13th ult., Schubert's Symphony in C, No. 7, was the chief feature. The programme also included Beethoven's overture 'Prometheus,' Wotan's Abschied and Feuerzauber (Die Walküre), sung by Mr. Arthur Wænn, and a 'Coronation March' and 'Legende and Meditation' by Mr. W. H. Speer, the latter given under the composer's direction and for the first time. The rest of the concert was conducted, as usual, by Mr. Dan Godfrey, junr.

**BRIGHTON.**—The Sacred Harmonic Society gave their third concert of the season on the 11th ult., when the programme consisted of Spohr's 'Last Judgment,' and Handel's 'Acis and Galatea.' The choir acquitted itself with much credit in both works, and the orchestra (led by Mr. W. A. Baker) was also heard to much advantage. The solos in the first work were undertaken successfully by Miss Kate Cherry, Miss Hilda Taylor, Mr. Frank Tebbutt, and Mr. Robert Radford. The same artists (with the exception of Miss Taylor) appeared in Handel's 'Serenata,' Miss Rose Miller taking the part of *Damon*. Mr. Percy Taylor gave valuable help at the organ, and Mr. Robert Taylor conducted.

**CONWAY.**—The Conway Male Voice Choral Society, conducted by Mr. J. P. Griffiths, performed, on the 18th ult., J. H. Maunders' popular cantata, 'The Martyrs.' The principal vocalists were Mrs. Eivion Jones, Mr. W. Vaughan, and Mr. R. Madoc Davies.

**DOVER.**—Mr. H. J. Taylor's sacred cantata, 'The Last Supper,' was given at Christ Church on the 13th ult. The solos were sung by Miss Daisy Boyton and Mr. J. Davies, and the choruses by a contingent from the Dover Choral Union.

**EDINGTON.**—The newly-formed Choral and Orchestral Society gave their first concert in the Public Hall on February 19, when Gade's cantata 'The Erl King's Daughter' was the chief feature of the programme. The solo parts were excellently sung by Miss Editha Sankey, Miss Marguerite Gell, and Mr. Hickman-Smith. The choir and orchestra (led by Mr. Reginald Chamberlain) performed their duties with efficiency, and Mr. H. M. Stevenson, junr., conducted with care and skill.

**GRAVESEND.**—Mr. Howard Moss gave an interesting lecture on Weber and Schumann at the Gravesend and Milton Literary and Debating Society, on the 6th ult., when he was assisted in the illustrations by Miss Bertha Acworth, Miss Turnbull, and Mr. A. J. Mann (vocalists), Miss Goddard, Miss Daisy Nicholls, and Miss Mabel Boorman (pianists), the first-named pianist giving Weber's Concertstück and Miss Boorman the Concertstück by Schumann.

**HULL.**—A concert was given at the Literary Institute by the Choral and Orchestral Societies connected with the Institute, on the 13th ult., when Barnby's cantata 'Rebekah' was performed, with Miss Florry Roscoe, Mr. E. Kellett, and Mr. G. W. Haller as principal vocalists. The orchestra also played the Overture 'Masaniello,' Andante from Haydn's Surprise Symphony, and the choir sang the part-songs 'Hark, 'tis the horn of the hunter' (Mackenzie), 'The first day of Spring' and 'The Primrose' (Mendelssohn), and Market Chorus 'Masaniello.' Mr. T. G. Buffey conducted.

**LEICESTER.**—Handel's 'Jephtha' was performed by the Highfields Choral Society, on February 27, at the Temperance Hall. The choir sang, on the whole, with great care and fairly good tone, reflecting much credit on the training of the conductor, Mr. C. H. Ellson, and there was a small orchestra led by Mr. G. H. Barker. The principal solo vocalists were Madame Annie Norledge, Miss Marshall Ward, Mr. H. Beaumont, and Mr. H. Dobson, minor parts being undertaken by Miss Annie Green and Mr. A. Stork. The last of this season's concerts by the Philharmonic Society took place, in the Temperance Hall, on the 13th ult., when Sullivan's 'Martyr of Antioch' was performed, with a miscellaneous selection from the same composer's works. The choir sang with excellent expression, especially in the unaccompanied chorus, 'Brother, thou art gone before us,' and the orchestra was fully efficient. The solo vocalists were Miss Agnes Nicholls, Madame Dews, Mr. Lloyd Chandos, and Mr. Ivor Foster. Mr. H. B. Ellis was an able conductor.

**NEWPORT (Monmouth).**—The Philharmonic Society commenced their 21st season by giving an excellent performance of Sullivan's 'Light of the World,' with full orchestral accompaniment, on February 27. The principal vocalists were Miss Kate Cherry, Mrs. E. Dixon, Miss Lilian Hovey, Mr. E. T. Morgan, and

Mr. Bantock Pierpoint. The choir numbered 170 performers, and there was a complete orchestra (led by Mr. F. S. Gardner). Mr. J. A. Gaccon, the newly-appointed conductor, directed the performance.

**OLDBURY.**—The Choral Class gave a concert in the Town Hall on the 18th ult., when they performed Romberg's 'Lay of the bell,' and a miscellaneous selection which included Hatton's Glee 'The Ballad of the weaver' and Bishop's 'Calm be thy slumbers.' The class, numbering over forty voices, is composed principally of Technical Students. The solo parts were sung by Mrs. W. Aston, Miss Clarissa Crowther, Mr. G. Powell, and Mr. S. Harvey. The accompaniments were played on the pianoforte and organ by Mr. J. Standing and Mr. B. Wilkes respectively, and Mr. J. R. Cooke conducted.

**PETERSFIELD.**—A concert was given on February 27 in aid of a local charity, in which, prominent among the artists who appeared, were Mr. Leonard Borwick, who played Schumann's Novellette in D and Chopin's Etude (for black keys), Miss Cordelia Grylls, who sang Elgar's 'Where corals lie' and Schubert's 'Who is Sylvia?' and Mr. F. Austin, who gave Somervell's 'Maud.'

**STAMFORD.**—The opening concert of the newly-formed Musical Society was given in the Corn Exchange on the 13th ult., when Gaul's 'Holy City,' was the chief item of the programme. The choir and orchestra (led by Herr Kienle) comprised about 100 performers, who acquitted themselves very creditably and gave promise of good work in the future. The principal vocalists were Miss Florence Robinson, Miss Constance Brown, Mr. Leonard Pearce, and Mr. A. G. Colledge, who also, with Herr Kienle (violin), assisted in the miscellaneous part of the programme. Much credit is due to Mr. Harold Parsons, who directed the performance to a successful issue.

**LOWESTOFT CHURCH.**—Mr. J. T. Pye was presented by the clergy and choir of St. John's, on his resignation of the organistship of that church, with a brass inkstand and candlesticks, together with a silver-mounted penholder from the choir-boys, and a cheque from the churchwardens, sidemen, and other friends.

**STIRLING.**—The Choral Society gave its first concert under its recently-appointed conductor, Dr. A. W. Marchant, on February 28, when Mendelssohn's 'Elijah' was performed. The choir sang on the whole extremely well. The principal solo vocalists were Miss Perceval Allen, Mrs. Marchant, Mr. Fallas, and Mr. Charles Tree, who was specially excellent in the title-part. Mr. G. F. Forsyth presided at the organ, and Dr. Marchant conducted with conspicuous ability.

**SUNDERLAND.**—Mr. Andrew Bevan's second chamber concert took place in the Subscription Library Hall, on the 14th ult., when the chief features of the programme were Brahms's Sonata in A major (Op. 100), Beethoven's 'Kreutzer' Sonata, and Bach's Sonata, No. 3, all for pianoforte and violin, which were played by Miss Ethel Cave and the concert-giver.

**TUNBRIDGE WELLS.**—The Vocal Association gave a performance of the 'Messiah,' on the 12th ult., in the Great Hall. The solo vocalists were Madame Emily Squire, Miss Jessie King, Mr. James Leyland, and Mr. Daniel Price. The choir and orchestra, consisting of the members of the Association (augmented professionally from London and from the Royal Engineers' Band and led by Mr. W. A. Easton), numbered 170 performers. Mr. F. H. Brackett presided at the organ, and Mr. W. W. Starmer conducted.

**WHITEHAVEN.**—The Choral Union gave a concert in the Oddfellows' Hall, on the 21st ult., at which the Whitehaven Orchestral Society assisted. The orchestra and chorus numbered over 100 performers. The concert opened with Handel's Coronation Anthem 'Zadok the Priest,' which was followed by Haydn's 'Creation' (Parts I. and II.). The soloists were Miss Annie Nelson, Messrs. Walter Lawley and Arthur Weber. The choir was well balanced, and displayed excellent tone and quality, and the orchestra was fully efficient. Mr. Henry W. Radford conducted with ability.

## Answers to Correspondents.

**CECIL.**—Wagner's 'Siegfried' Idyll was composed in the year 1870, shortly after the completion of the music of the drama 'Siegfried' and the birth of the composer's son of the same name, and in honour of Madame Wagner. It was first performed on the latter's birthday, as a morning serenade in front of the villa at Triebtschen, on the lake of Lucerne, where Wagner then resided. Wagner engaged musicians from Zurich and at Lucerne, who were drilled by Hans Richter, and the performance, a surprise one to Madame Wagner, was directed by Wagner, Richter playing the trumpet part. The themes on which 'Poem for orchestra' is constructed are mainly derived from the drama 'Siegfried'; but, in its poetical aspect, as a glowing picture of the happy boyhood of the boy Siegfried—the composer's son—in the idyllic days of the quiet life at Triebtschen. The work is scored for a small orchestra—string quartet, wood-wind, two horns, and one trumpet. (The foregoing information is condensed from an analysis of the music contributed by Mr. C. A. Barry to a Richter Concert programme-book.)

**DOT.**—(1) 'Be thou faithful unto death' (Mendelssohn's 'St. Paul') is accompanied by a solo violoncello, and the *ff.* four bars from the end, to which you refer, belongs to the wind and other stringed instruments, in order that the solo instrument shall not be overpowered. In the full score, there is no *f* to the voice part twelve bars from the end, nor are there any further marks of expression from there onwards, so far as the voice part is concerned, but there is plenty of scope for variety of tone and expressive singing in those twelve bars. (2) You can obtain a papier-mâché model of the throat and voice apparatus from Messrs. Mayer and Metzler, surgical instrument makers, 71, Great Portland Street, London, at a cost of thirty shillings.

**A COUNTRY CHOIRMASTER.**—The following anthems are in accord with your requirements: 'Rejoice in the Lord' (Hollins), 'O bountiful Jesu,' 'Sing a song of praise' and 'Lo, summer comes again' (Stainer), 'Magnify His Name' and 'Hail, gladdening light' (Martin), 'Great is the Lord' (Bruce Steane), 'Lead, kindly light' (Pugh-Evans), 'Jesu, priceless treasure' and 'Seek ye the Lord' (J. V. Roberts), 'Great and marvellous' (J. C. Bridge), 'Sing praises' (Cruikshank), 'Nearer, my God' (T. Adams), 'The day is past and over' (J. C. Marks), 'Praise the Lord' (J. H. Maunders), 'Angels from the realms of glory' (F. H. Cowen).

**A. B.**—(1) There is no English translation of Dr. Hugo Riemann's 'Theory of musical composition'; (2) Richard Hoffmann's 'Praktische Instrumentationslehre' is issued in an English version, price forty shillings net; (3) The first volume only of Thayer's 'Life of Beethoven' (revised edition) has as yet been published. It is in the German language, and the price is twelve shillings net. It is not being issued in monthly parts.

**C.M.**—The place of his interment is not known; but you might apply to Mr. Algernon Ashton, he being a gentleman who leaves no stone unturned to discover these things. So far as we know, he (Mr Ashton) has not written a series of orchestral variations on 'Down among the dead men'; if he did, he would, as you say probably rehearse them.

**MUSICATUS.**—(1) Sir Hubert Parry's 'Studies of great composers' (Routledge) would probably meet your needs. (2) Wagner's 'Tristan und Isolde' is published by Messrs. Breitkopf and Haertel, and 'Parsifal' by Messrs. Schott and Co. (3) Naumann's 'History of Music' has been issued in monthly parts by Messrs. Cassell.

**D. R.**—The pianoforte part of Henselt's Pianoforte Concerto in F minor is published; but the full score (in MS.) would cost about fifty shillings, net. The Concerto is not published in the form you mention; but a second pianoforte part (a condensation of the orchestral score) is procurable.

**KENDRICK.**—The only part-song in your list that we can trace is 'The little church' (Becker), which is published by Messrs. Ashdown.

**ARMUEN.**—In singing the words 'Many a sorrow, many a labour, many a tear' to the usual tune, the slur over the two crotchets is temporarily nullified, but the syllables should be sung very smoothly. The letter 'i' in the word 'respice' is sung with a broad vowel pronunciation.

**GAMBA.**—The first four-manual organ in England was the instrument in Salisbury Cathedral erected by Renatus Harris in the year 1710. But its 'second great organ' manual consisted of a complete borrowed organ of thirteen stops derived from the fifteen (real) stops of the 'first great organ.'

**ORGANIST.**—Fifty-eight or sixty degrees is considered the average temperature at which an organ should be kept, and instruments are finished and tuned as nearly as possible to this. The more even the temperature, the better the organ stands in tune.

**I. M. S.**—There are two English versions of Thibaut's 'Purity in Music,' one (translated by W. H. Gladstone) issued by John Murray, and another (English form, by John Broadhouse) is published by William Reeves.

**E. J. W.**—The attitude on the part of an audience of standing during the singing of the Sanctus at oratorio performances, is an act of reverence that has become general of late years in churches.

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EDWARD GERMAN	Scène Bacchanale from the "Faust" Ballet ... ..	3 0	—	—
"	"The Forest of Arden." Intermezzo and Tantara ... ..	2 0	—	—
"	"Henry VIII." Overture ... ..	2 0	4 3	—
"	Do. Prelude, Act II. ... ..	2 0	4 3	3 6
"	Do. Prelude, Act III. ... ..	2 0	—	—
"	Do. Coronation March ... ..	2 0	7 6	7 6
"	Do. Prelude, Act V. ... ..	4 0	10 6	7 6
"	Do. Three Dances ... ..	5 6	—	—
"	"As you like it." Masque (Three Dances) ... ..	7 0	14 0	10 6
"	English Fantasia. "In Commemoration" ... ..	6 6	12 3	—
"	"Gipsy Suite." Four Characteristic Dances ... ..	5 0	12 6	—
"	"Hamlet." Symphonic Poem ... ..	5 0	12 6	—
"	"The Seasons." Spring ... ..	2 6	6 0	—
"	Do. Harvest Dance (Summer) ... ..	7 0	16 6	—
"	Do. Autumn ... ..	13 6	26 6	—
"	Do. Winter ... ..	4 0	10 0	7 6
"	Suite in D minor ... ..	2 6	7 0	7 6
"	Do. Valse Gracieuse ... ..	2 6	5 6	5 0
"	"Richard III." Overture ... ..	2 0	5 6	3 6
"	"Romeo and Juliet." Prelude ... ..	2 0	5 6	—
"	Do. Pastorale ... ..	2 0	5 6	—
"	Do. Pavana ... ..	2 0	5 6	—
"	Do. Nocturne ... ..	4 6	10 6	—
"	Do. Dramatic Interlude ... ..	4 0	9 0	7 6
"	"Much ado about nothing." Overture ... ..	2 0	4 3	—
"	Do. Bourrée and Gigue ... ..	2 0	2 9	—
BATTISON HAYNES	"Westwood" Gavotte (also for Small Orchestra) ... ..	7 6	15 0	30 0
"	Idyll (Violin and Orchestra) ... ..	2 6	7 3	4 0
GEORGE HENSCHEL	Incidental Music to Shakespeare's "Hamlet" ... ..	2 0	—	—
OLIVER KING	Concert Overture (No. 1), "Among the Pines" ... ..	8 6	—	10 6
"	Concert Overture (No. 2) ... ..	1 6	2 0	5 0
"	"Night." A Symphony in F ... ..	3 6	6 6	5 0
ALEN. C. MACKENZIE	Benedictus ... ..	2 0	4 9	10 6
"	"Burns." 2nd Scotch Rhapsody ... ..	4 0	9 3	21 0
"	"Colomba." Prelude ... ..	6 6	10 3	—
"	Do. Ballet Music and Rustic March ... ..	2 6	4 0	—
"	Concerto for Violin ... ..	2 0	5 3	7 6
"	Highland Ballad ... ..	5 6	11 9	7 6
"	"Jason." Intermezzo ... ..	4 6	10 0	—
"	"La belle dame sans merci" ... ..	4 6	11 0	—
"	"The Little Minister." Overture ... ..	3 0	—	—
"	Do. Three Dances (also for Small Orchestra) ... ..	4 0	—	—
"	"Manfred." "Astarte" ... ..	5 0	—	—
"	Do. Pastorale ... ..	2 6	—	—
"	Do. "The Flight of the Spirits" ... ..	6 6	11 6	—
"	Morris Dance ... ..	2 6	—	—
"	Pibroch Suite (Violin Solo and Orchestra) ... ..	2 6	—	—
"	Processional March ... ..	8 6	—	—
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"	"Story of Sayid." Solemn March ... ..	6 6	12 0	12 0
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1. O Mistress Mine .. .. *Shakespeare.*
2. Take, O take those lips away .. .. "
3. No longer mourn for me .. .. "
4. Blow, blow, thou winter wind .. .. "
5. When icicles hang by the wall .. .. "

## THIRD SET.

1. To Lucasta, on going to the wars .. *Lovelace.*
2. If thou would'st ease thine heart .. *Beddoes.*
3. To Althea, from prison .. .. *Lovelace.*
4. Why so pale and wan .. .. *Suckling.*
5. Through the ivory gate .. .. *Julian Sturgis.*
6. Of all the torments .. .. *William Walsh.*

## FOURTH SET.

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2. When lovers meet again .. *Langdon Elwyn Mitchell.*
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